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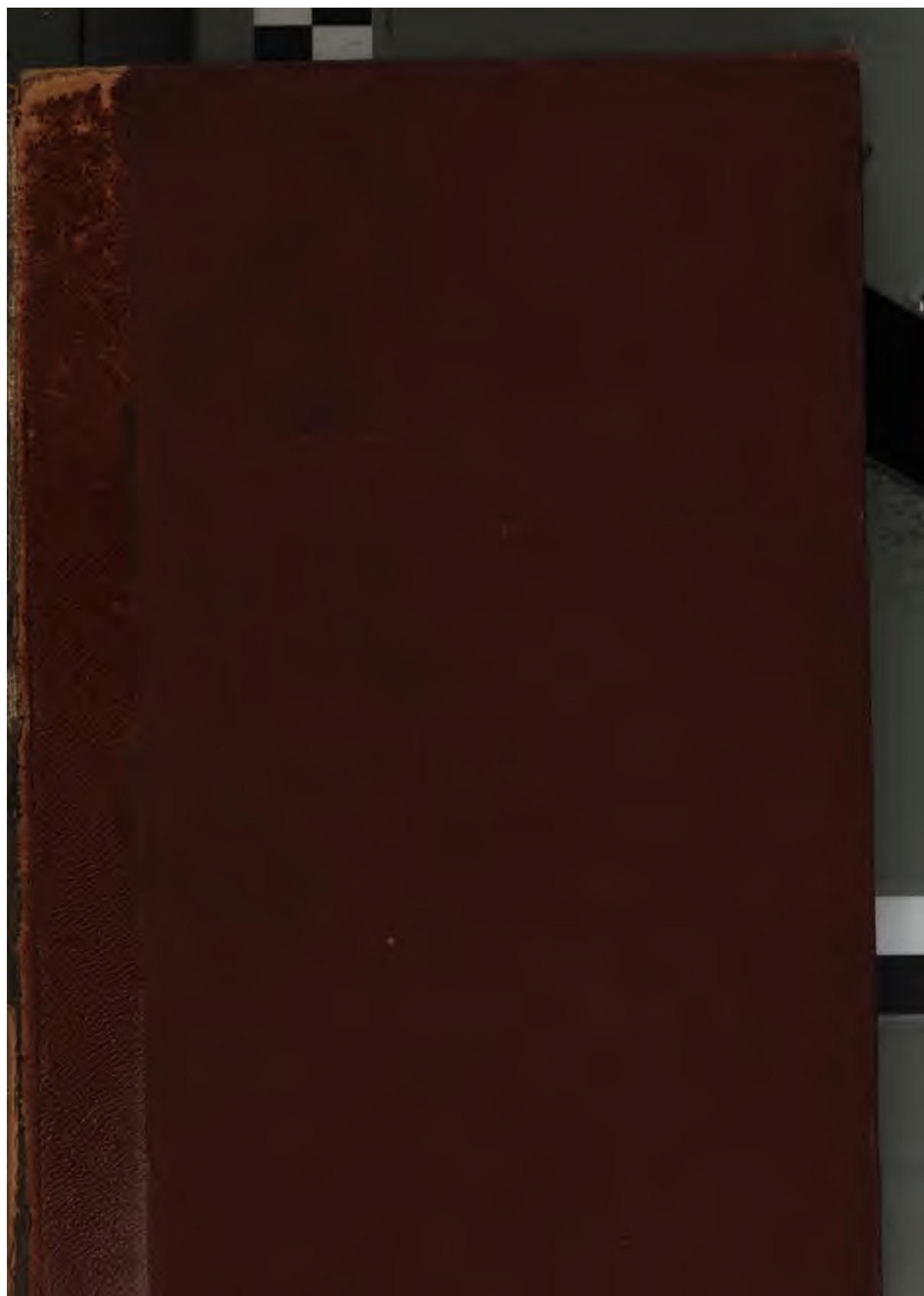
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
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A DESCRIPTIVE CATALOGUE  
OF RARE  
MANUSCRIPTS AND PRINTED BOOKS  
CHIEFLY LITURGICAL.



*Historical Music Loan Exhibition, Albert Hall,  
London. June—October, 1885.*

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A DESCRIPTIVE CATALOGUE  
OF RARE  
MANUSCRIPTS & PRINTED BOOKS,

CHIEFLY LITURGICAL,

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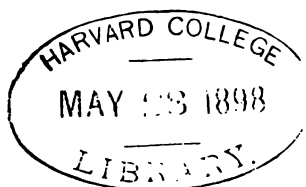
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## PREFACE.

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THE HISTORICAL MUSIC LOAN EXHIBITION OF 1885 may fairly be characterised as a great opportunity lost. A wonderful treat to the few, it might and it ought to have been a source of instruction to the many. The relegation of the Collection to the Gallery of the Albert Hall was, perhaps, unavoidable, but pains should at least have been taken to make its importance known to the public. Any committee gathering together a collection of this sort is morally bound to issue a proper catalogue on the day of opening, or very shortly after. On this occasion weeks and weeks rolled by; at last, after numerous complaints had appeared in the newspapers, a "Guide to the Loan Collection" was issued, drawn up, apparently, by a clerk, from the slips attached to the objects exhibited, but so carelessly that I do not remember ever to have seen a worse. It is difficult to understand the reason of this; but one thing is certain, that collectors will be chary of lending their treasures if those who ask for their loan do not show a better appreciation of their value. There is always a risk in transporting valuable works of art, and the only justification for incurring such risk is the impulse thereby given to research and the advance of knowledge.

Towards the close of the Exhibition Mr. Quaritch, justly indignant at the neglect of the committee, offered to publish a Catalogue of the Liturgical Manuscripts and Printed Books—which formed by no means the least interesting portion of the very important collections there brought together—if I would undertake to draw one up. Hence this volume, which will, I trust, be found a useful record of this section of the Exhibition. The larger portion is devoted to a careful description of the most

important liturgical manuscripts and of all the printed liturgical books exhibited. The latter have been described on a uniform plan. The designation of the book at the head of each notice is followed by the indication of the locality where it was printed, the names of the printer and of the publisher, or persons at whose cost it was produced, and the date of its completion. These are, as a rule, taken from the colophon ; when, however, the colophon does not supply all these data, they have been derived from the commencement of the text, from the preface of the Ordinary, and, in books of later date, from the title.

The notice of each book, generally based on the collation of several copies, is followed by a description of the copy or copies exhibited, and a chronological list of the works in which the book is noticed, those which merely repeat previous descriptions being placed within brackets.

The two last sections of the Catalogue contain the treatises on music, manuscript and printed, and such of the collections of sacred and secular music as I was able to take notes of before the dispersal of the Collection. I must claim especial indulgence for this portion of my work, which is quite out of the usual range of my studies, and which I should not have attempted had I not been urged to do so by several friends. For the notices of the choral service-books belonging to divers colleges at Cambridge and to Durham Cathedral (Part V., Nos. 1, 2, 3, and 6-11), which will probably be found the most valuable of those included in the last section, I am indebted to the kindness of Mr. Owen Dullea. My best thanks are also due to Mr. John W. Bradley, for notes on the miniatures and illuminated ornaments of the Italian manuscripts.

I have finally to apologise to subscribers for the delay in issuing this volume, the greater portion of which was printed in the earlier part of the spring. Constant and varied occupation have hindered its earlier completion.

W. H. JAMES WEALE.

DIJON :  
*September 14, 1886.*

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# LITURGICAL MANUSCRIPTS.

(*With Musical Notation.*)



1. Graduale seu Antiphonarium<sup>1</sup> secundum usum ecclesiae Romanae. ix century. Vellum. H. 274 m. B. 125 m. *Library of Saint Gall, n° 359.*

This precious manuscript is traditionally said to have been copied by a cleric named Romanus, from the autograph of S. Gregory the Great, at Rome, between 772 and 795, and to have been brought by him to the abbey of Saint Gall. The volume in its present state consists of 81 ff., but the primitive portion commences f. 12 v. and ends f. 79 v. The text is well written in long lines of which there are 16 to the page, covering a space 185 millimetres high by 95 broad; it commences: DOMINI | CA PRIMA DE | ADVENTU DÑI | STATIO AD SCM | ANDREAM. | POST PRESEPE | ANTIPHONA | AD INTROITVM.

This Gradual is strictly Roman; Saint Martin being the only non-Roman saint whose festival it contains. There are no offices for Virgins who were not also Martyrs, nor for any other Confessors than the following: SS. Sylvester, Gregory the Great, Cesarius and Martin, and there is no Alleluia for these last. It is also noteworthy that there are two Masses for the feast of Saint John the Evangelist, and none for the vigils of the Epiphany and the Ascension. The Sunday within the octave of the Epiphany is styled Dominica II post Nativitatem Domini, and the 24th Sunday after Pentecost, Dominica V ante Natale Domini. Looking at the book from a liturgical point of view, it may very well date from the ninth century; judged by the writing and notation of the greater portion, it would appear to belong to the later rather than

<sup>1</sup> Prior to the eleventh century all books of chant were called *Antiphonaria*, as containing alternative chants.



to the earlier portion of that century, yet the *Pange lingua* (f. 50 v.-52) has an older look than the rest of the book, as if the pen had been here taken up by some survivor of the preceding generation. The additions at the beginning and end are of various date, from the XI to the XIII century.

The manuscript is enclosed between two oak boards, each about 19 millimetres thick, hollowed out to receive the book. The back is formed by a piece of leather nailed to the boards. One board is covered with a thin plaque of copper-gilt, bordered by four flat bands of bone, and divided into two by a fifth horizontal band. Each half is subdivided into four triangular compartments by two bands of bone in saltire. These bands are pierced with a series of quadrilobed rectangles showing the metal underneath. Similar bands of perforated bone, each pierced with two rows of openings, are fixed along the three edges of both covers and on the border of the other side. Inside this border are two plaques of ivory not later than the fifth century, and possibly even earlier. The two plaques, sunk in a slight hollow, join each other closely, and together cover the entire surface within the border. They are carved in rather high relief, and each is divided into two compartments. The uppermost scene represents two men, one of whom is nude and has his left foot on the back of a large dog with a long tail. The other, facing him, is clothed in a long dress with sleeves, girded at the waist but reaching to his ankles. He holds a bow—now in great part broken away—in his left hand, and carries a quiver at his left shoulder. Behind the first man, on the extreme right, is seen the top of a conventional tree. In the compartment beneath this there are also two figures: a man, armed with a short sword and a circular shield, who appears to be hurrying away; and a woman, carrying a spear and seemingly pursuing him, with her right hand placed on the top of his shield. Both are clothed; the drapery of the woman flutters behind her as she advances, and allows her left leg to be seen bare above the knee. In the third compartment a woman armed with a spear is attacking a man who defends himself with another spear and a small oblong shield. The woman's drapery is gathered in round her waist; the man is clothed in a long tunic and a mantle which floats out behind him in the wind. In the lowest compartment are four figures, all clothed, two of whom are urging on the other two, evidently captives, as their arms are tied behind their backs. One of the captives is bending down. There is no record of the date at which the manuscript was placed within its present cover; the

ivory plaques doubtless originally formed part of the decorations of a coffer. The portions most in relief have suffered from friction and lost their roundness. I confess myself unable, with the slight knowledge I have of pagan Roman art and myths, to recognise the subjects they represent. Reproductions of these plaques have been just added to the important series in the South Kensington Museum.

P. L. LAMBILLOTTE, *Antiphonaire de Saint-Grégoire. Facsimile du Manuscrit de Saint-Gall.* Bruxelles, 1851. SCHUBIGER, 5-22, and III, 11. POTHIER, 76-82.

2. Troparium. Early x century. Vellum. H. 104 m. B. 86 m. *The Library of Saint Gall*, n° 484.

This manuscript consists of 159 ff., with 10 long lines to the page, occupying a space 73 millimètres high by 60 broad. Commences f. 1 : Omousios eonon to patru fos eu fotis. F. 2 : Inclite cesar aue populorum gloria salue. F. 2 v. INCIPIUNT TRO | PI CARMINUM. | IN DIUERSIS FESTI | UITATIBUS MISSAR | CANENDI. F. 3 : LAUDE-MUS OMNES DOMINUM | qui uirginis per uterum paruus. Ends, f. 159, l. 10 : ecclesian omologo en. The text on ff. 3 to 128 and 149 v. to 159 has the notation in neums written above it; but on ff. 129-149 the melodies, said to be those of Notker Balbulus's tropes and sequences, are unaccompanied by any words.

SCHUBIGER, 41-43, and v, 26. BARTSCH, 6.

3. Troparium, Graduale et Sequentiae. x century. Vellum. H. 262 m. B. 190 m.

*The Library of Saint Gall*, n° 376.

This volume consists of 218 ff. with 18 long lines to the page occupying a space 183 m. high by 130 broad. Commences f. 2 : In festum S. Pantaleonis vt Eia recolamus. | Celsa lux Syon aue martyr Pantaleon. Ends f. 218 : Laus Trinitati per secla cuncta regnanti. The first 6 ff. are additions of later date than the text, which commences on f. 7. These are occupied by sequences, more of which have been written on blank spaces occurring in the volume, the contents of which are as follows: 7. Kalendarium. 19 v. Gloria in excelsis. 20. INCIPIUNT TROPI CARMINUM. IN DI | UERSIS FESTIS CANENDI. | HODIE CANTANDUS EST NOBIS | puer quem gignebat ineffabiliter. 42. DOMIN·I·ANTE·NAT· DNI·AD TE LEVA-VI ANIMAM MEAM. 156. Four lines of poetry followed by a

dedicatory letter addressed by Notker Balbulus to Luitward, Bishop of Vercelli, and the sequences composed by him. This document, of the highest importance in the History of Sequences, has been several times printed, *e.g.*, in MABILLON, *Acta Sanctorum ordinis S. Benedicti*, VII, p. 19; PÉZ, *Thesaurus Anecdotorum*, I, 17; NEALE, *Essays on Liturgiology*, p. 360. The melody of each sequence is written in the margin at the side. At the end, in a later hand, are the sequences: *Veni Sancte Spiritus* and *Sollempni carmine tuos Oswalde rex et martyr*. The volume is adorned with four full-page miniatures:

1. F. 41 v. (H. 180 m. B. 142 m.) Saint Gregory the Great, represented vested in a chasuble and seated on a cushioned throne beneath a canopy; he holds a closed book in his left hand, his right being raised as if in the act of teaching; the Holy Dove is seen flying towards his right ear. At the head of the page, a little above the miniature, is a band of purple bordered with burnished gold; on this, and on a similar band at the head of the opposite page, are these lines in gold letters:

AUFERAT HUNC GALLO LIBRUM PER SAECULA NEMO  
PENA UINDICTE RAPIENTEM NAM FERIT IPSE.

2. F. 96. (H. 159 m. B. 135 m.) Christ on a tau-shaped Cross surmounted by the title-board without any inscription on it. He has a cruciferous nimbus and a large lilac loin cloth; His feet are apart. The B. Virgin holds her left hand covered by her mantle up to her face. S. John has a closed book in his left hand. At the head of this and the next page:

GALLE PATER LIBRUM QUISQUIS TIBI SUBTRAHAT ISTUM  
NI CITO RESTITUAT CRIMINE DIGNE LUAT.

3. F. 99 v. (H. 175 m. B. 141 m.) Christ, risen from the tomb, is seen in an oval glory, clothed in a white tunic and green mantle bordered with gold. He is raising his right hand in the act of blessing, and holds a long slender gilt cross in his left hand. The border is formed by a garland of foliage, one half, green with a white and pink scroll wound round it, the other half, pink with a white and green scroll. The verses at the head of this and the next page, here in gold letters on the vellum, are:

HOC OPUS ACCEPTUM TIBI SIT PIE GALLE PER AEUUM  
AT SIQUIS RAPIAT RAPTUM NUMQUAM BENE VERTAT.

4. F. 159 v. (H. 172 m. B. 124 m.) The B. Virgin and Child seated on a cushioned throne beneath a canopy with curtains.



The large versal letters are in burnished gold outlined with red, with the interior ground coloured. The smaller ones are red, with the interior in gold, or in gold and colours.

4. *Graduale cum Kalendario, et Liber Sacramentorum.*  
XI century. Vellum. H. 242 m. B. 177 m.

*Library of Saint Gall, n° 339.*

This Manuscript contains 274 ff., with 20 long lines with neums above the text, or with 23 long lines to the full page. The contents of the five first pages, posterior in date to the rest of the volume, are very varied, and include, besides prayers and sequences, lists of the relics contained: in cruce S. Othmari argentea; in ara S. Stephani prothomartiris apud S. Othmarum; and in ara B. Othmari consecrata a venerabile Curiense episcopo Rudolfo anno 1225, x kal. Octobris. F. 3 v. IN NOMINE DOMINI INCIPIT MARTYROLOGIVM PER CIRCVLVM ANNI. The Kalendar which follows contains numerous obits. F. 13. Carmen angelicum. Symbolum fidei. F. 14. Missa super eum qui furtum facit. F. 15. Antiphonarium Misse. F. 90. Preparatio ad Missam. F. 95. Prefationes. F. 96. Miniature (H. 213 m. B. 163 m.), Christ on the Cross, the feet apart, with a cruciferous nimbus and an ample hip-cloth; the first eleven words of the Canon are written in golden capitals on either side of the cross within a framework of foliage. F. 98 v. In nomine domini incipit liber sacramentorum qualiter missa romana celebratur. F. 191. Missae votivae. F. 257. Benedictio salis et aque. F. 258 v. Alie Benedictiones. F. 268 v., l. 5, ends: Et resuscitabo eum ego in nouissimo die. The remaining pages are occupied with additions of various dates.

5. *Graduale et Sacramentarium cum Kalendario.* XI century. Vellum. H. 243 m. B. 176 m.

*Abbey of Saint Gall, n° 340.*

This volume consists of 440 ff. with 17 long lines with neums over the text, or 19 long lines to the full page. The Kalendar commences on f. 5 v., the nine previous pages containing additional matter of later date. The Gradual commences f. 22: DOÑ IIII DE AD|VENTU DNI | AD TE LE|UAUI. F. 101. Preparatio ad Missam. F. 111 v. IN NOMI|NE DÑI NRI | IHV XPI. INCI|PIT LIBER SA|CRAMTOR·QVA|LITER MISSA RO|MANA CELEBREŢ in

burnished gold letters on a purple crimson panel outlined in scarlet and bordered with bands of lilac and green. The sequences commence on f. 387. The volume is adorned with five full-page miniatures: 1. F. 113 v. (H. 168 m. B. 139 m.) Christ on a tau-shaped Cross surmounted by the title IHC REX IV | DEORUM; the head surrounded by a cruciferous nimbus; the feet apart. The B. Virgin and S. John have their hands outstretched. On a burnished gold panel bordered with sculpturesque foliage. 2. F. 121 v. (H. 162 m. B. 136 m.). The Nativity. 3. The Resurrection (H. 158 m. B. 140 m.). The Sepulchre is a domed building with columns; in the centre, the tomb, in which lie the grave-clothes undisturbed; on the left, a seraph in white garments seated; on the right, two of the holy women coming in with spices; in the foreground, five soldiers all asleep. 4. The Ascension (H. 169 m. B. 138 m.). In the upper part Christ, in a burnished gold mandorla, standing with an open book in his left hand, and his right raised in the act of benediction, is ascending, accompanied by two adoring angels. Below, in the centre, the B. Virgin stands with both hands upraised between two angels. The Apostles are in two groups at the sides. 5. The Descent of the Holy Ghost at Pentecost. The Apostles, all seated, hold closed books. Above them soars the Dove from whom proceed seven rays, and tongues of fire.

6. *Graduale et Sequentiae cum Kalendario.* c. 1200<sup>1</sup>.  
Vellum. H. 280 m. B. 185 m.

*The Bodleian Library, Oxford, Misc. Lit. 340.*

This Manuscript consists of 153 ff., with 18 long lines to the full page, with Teutonic neums over the text; these have in some places been erased, and replaced by notation on a four-line staff. The initial letters of the Introits for the principal festivals are formed by branches of foliage outlined in red on a blue and green ground, the body of the letter being coloured yellow; the initial S of the Introit for Whitsunday has a rude representation of the Descent of the Holy Ghost.

The following entries in the Kalendar lead me to think that the volume was probably written for some church in the northern part of the province of Aquileia: March 16. Hellari et Taciani. May 31. Petronelle virg. Cantii, Cantiani et Cancianille fratrum.

<sup>1</sup> This Manuscript is described in the Official Guide thus: "Gradual. 12th century. German."

July 12. Hermachore et Fortunati mar. Sept. 19. Eufemie, Dorothee, Tecele et Erasme virginum. Sept. 20. Eustachii, Teospitis, Agapiti et Theospiti. In the Litanies S. Hermachoras comes immediately after S. Stephen, and S. Columba next after S. Scholastica. Two later entries in the Kalendar are noteworthy: Apr. 27. Liberalis miles conf. in ciuitate Taruisina; and Aug. 19. Hac die gloriosus princeps Ottakarus Bohemie rex in conflictu Rudolphi Romanorum regis occiditur M<sup>o</sup>CC<sup>o</sup>lxxix.

The text of the Gradual commences on f. 9 with the Introit for the first Sunday in Advent: AD TE LE | VAVI A | NIMAM | MEAM. The sequences, three of which are inedited, occupy ff. 136 to 153 v. The volume ends, f. 153 v.: O Maria virgo pia matrum gloria.

7. Antiphonarium et Graduale secundum usum Sancti Ambrosii. Pars Hyemalis. c. 1200. Vellum. H. 250 m. B. 140 m. *L. Rosenthal, Munich.*

This Manuscript, when perfect, consisted of 144 ff., made up into 16 quires of 8 ff. each, but it now wants 5 ff. of the first quire, 1 of the fourth and 3 of the last. F. 1 is wanting. The Office for the Saturday before the second Sunday of Advent commences on the 3rd line of f. 2: Ps. in b. Qui emittit eloquium suum. The Office of Holy Saturday ends on f. 130 thus: exur | ge domine adiuua nos et libera nos propter | nomen tuum. This is followed by the Angelorum laus: Gloria in excelsis, &c.; the Preces in Dominica 1 et 2 de Quadragesima, Antiphons for the Monday and Tuesday of the week before Christmass, and a very curious farced Gloria. F. 134 v. ends: tuum Domine exultauit beatus ambrosius et uoluntate | labiorum eius non fraudasti eum magna est gloria eius in | salute tua Alleluia | Alleluia. F. 135 is occupied by different noted Alleluias, followed by Lux orta est iusto of later date.

The text in red and black is small, clear and even. There are 21 versal letters of interlaced work on a ground of purple, red, green and yellow, and 5 adorned with birds and monsters on a purple and green ground. The neums are disposed between red and green lines, according to the system of Guido d'Arezzo. In a buckskin cover.

8. Graduale ad usum incertum, et Breviarium ad usum

ecclesiae Brixiensis. c.1200<sup>1</sup>. Vellum. H.296 m. B.184 m.

*The Bodleian Library, Oxford, Misc. Lit. 366.*

This volume contains 284 ff. with 31 long lines to the full page, with Latin neums. The following note gives us the names of the scribes who copied it. Presbiter Ofredus et Mancafaxia fratres, quos de Guiberto peperit patre Florida mater, hunc fecerunt librum; memor esto qui legis ipsum, ut Rex celorum sit gloria quatuor horum.

F.1 v. Ad te leuauit | animam meam deus meus in te. F.39. JN xpi nomine Incipit nocturnus | Dominica prima de Aduentu Domini Vs ad uesperam. F.275 v. ends: terram palmo concludis exaudi nos domine in gemitibus nostris seculorum amen. This is followed by 8 ff. with later additions ending f.284, l.22: aequalitatisque connexio seculorum amen.

The Breviary contains special offices for the following festivals: SS. Faustinus and Iovita; S. Iulia; S. Apollonius; S. Filastus. The anniversary of the Dedication was kept on the Sunday after SS. Crispin and Crispinian.

On blank spaces left on ff.36 v. 37, 38 and 193 has been written in a later hand the Epistola domini nostri ihesu christi descendens de celo super | altare sancti petri in ierusalem scripta in tabulis marmo | reis et lumen de ipsa sicut fulgur erat.

The fly-leaves at the beginning and end are filled with notes which may with a little trouble be deciphered, e.g.: Iste liber est Petri de Cariacenis clerici ecclesie S. Marie de Precca. Iste liber est Petri clerici de Vertra, qui olim fuit magistri Pauli de Gualteris de Vertra, quando iuit Romam dedit ei anno M<sup>o</sup> ducentesimo nonagesimo octo.

9. Psalterium cum Kalendario. English. XIII century. Vellum. H.340 m. B.225 m.

*The Dean and Chapter of Saint Paul's, London.*

The Kalendar, ff.2 to 7, contains a few obits: Sept. 7. O Alicia de Ver, comitissa Oxonie, anno gracie 1312. Nov. 23. O Matildis Everard de Baudak, anno gracie Millesimo cc<sup>o</sup>lxxj<sup>o</sup>. 27. O Alicia de Trak, priorissa de Halm. 29. O Willelmus Everard iunior de Baudak, anno gracie M<sup>o</sup>CC<sup>o</sup>lxxij<sup>o</sup>. Dec. 22. O Willelmus Everard

<sup>1</sup> This Manuscript is erroneously described in the Official Guide to the Loan Collection, 3<sup>rd</sup> edition, p. 67, thus: "Antiphoner, 11th century. English?"

de Baudak senior, anno gracie 1270. The text, commencing f. 9, with the Hymn: Primo dierum omnium, is written in long lines, 21 to the full page, with the musical notation on a staff of 4 red lines. The initial B of Psalm I, formed of interlaced work on a burnished gold panel (H. 133 m. B. 103 m.) with figures of our Lord, and of the devil who is playing a violin, has suffered much. There are six other illuminated initials, of less importance, another (f. 63) has been cut out. On f. 1, is the name of a former proprietor of this Psalter: Dns Willelmus Goodred.

10. Breviarium ad usum ecclesiae Callinensis. XIII century, with later additions<sup>1</sup>. Vellum.

*The Bodleian Library, Oxford.* Misc. Lit. 339.

The volume contains 282 ff. in two columns of 36 or 34 lines to the full page, with Latin musical notation on a staff of 4 red lines. The following notes will give a fairly correct idea of the contents.

F. 1. Kalendarium. F. 7. Prephaciones. F. 9. Canon. F. 11. Incipit officium ad mittendum | pueros in ecclesia dei. F. 12. Item officium ad ingrediendum mulierem in ecclesia. F. 14. Psalterium Beatus vir qui non habuit in con | silio impiorum et in uiam peccatorum non. F. 62 v. Te deum followed by: Te decet laus. Gloria in excelsis. Credo in unum Deum. Pater noster. Credo in Deum. Quicumque uult. F. 63 v. Litaniae. F. 64 v<sup>2</sup>. Incipit officium de corpore cristi edi | tum a sancto Thoma de aquino | ordinis fratrum predicatorum de man | dato domini Urbani pape iij. F. 68 v. Missa, without the Lauda Sion. F. 69. Officium in vigilia S. Iohannis Baptiste. Officium in vigilia apostolorum Petri et Pauli. F. 69 v. Missa in Natiuitate Domini followed by masses for a few of the principal feasts. F. 82. In nomine Domini nostri Ihesu Christi Incipit | breuiarium per circuitum annum impri | mis Sabbato in aduentu ad vesperam. F. 267. Missae. F. 275. Incipit officium commendacio anime. F. 282 v., col. 2, l. 27: imitatione complere per Dominum.

Carinola is a small episcopal city to the south of the Campania, south of Monte Cassino and not far from Capua. Neither Ughelli nor the Bollandists appear to have known any office book according to the use of this church of so early a date as this. The Kalendar abounds in local saints; those which are peculiar to

<sup>1</sup> This Manuscript is erroneously described in the Official Guide to the Loan Collection, 3<sup>rd</sup> edition, p. 67, thus: "Antiphoner, 13th century. English? Bound up with later manuscripts."

<sup>2</sup> Ff. 64 v.-81 are in a later hand.

Carinola are: Mar. 12. S. Bernard, bishop of Carinola, died 1109. June 26. Translation of S. Martin from Mons Massicus to Carinola in 1094 by S. Bernard. Oct. 8. S. Reparata, virgin. Both S. Bernard and S. Reparata are invoked in the litanies. Other peculiar offices are those of S. Nicholas (f. 91) and S. Benedict (f. 214).

On the fly-leaf is an inscription partly erased: this much is readable: Istud Breuiarium recuperaui ego Ladislaus comes Purgilliarum decanus Aquilegensis . . . . . die xj mensis Decembris 1449.

11. Antiphonarium. c. 1300. Vellum. H. 254 m. B. 190 m.  
*Library of Saint Gall, n° 389.*

The volume contains 211 ff., and has 18 long lines of text. The neums are written over the text, which commences thus: Incipiunt Responsorialia et antiphona per circulum anni. Sabbato de aduentu domini. Ad vesperam. The text ends on f. 205 v.; the next six ff. containing the office and sequence for the Feast of S. Francis, ending on f. 211 v., Anno domini M<sup>o</sup>ccc<sup>o</sup>xxiiij<sup>o</sup> scripta sunt ista.

12. Liber Sequentiarum ad usum ecclesiae Traiectensis.  
xiv century. Vellum. H. 285 m. B. 203 m.  
*The University Library, Utrecht.*

The volume consists of 56 ff., and has 12 lines of text to the full page, the accompanying musical notation being on a four-line staff. It commences (f. 1) with the sequence for Christmass, in galli cantu, *Congaudent angelorum*. There are in all 73 sequences, but the last, for the feast of S. Nicholas: *Viri sancti merita* (f. 40 v.) has been added by a later hand. The Gradual commences f. 40 and contains eight farced Kyries and Glorias. The *Ite missa est* is followed by the hymn for the first vespers of Septuagesima Sunday: *Cantemus cuncti*, and this by the sequences: *Marie preconio* and *Ave, mundi spes, Maria*.

13. Antiphonarium et Graduale pro aliquibus festis.  
North Italian. xiv century. Vellum. H. 345 m.  
B. 238 m. The text: H. 235 m. B. 165 m.  
*Dr. W. Huggins.*

This volume originally consisted of eight quires of 8 ff., but ff.

28 and 64 are now wanting. The musical notation, of the Latin type, is on a staff of 4 red lines—7 staves to the page with 7 lines of text.

Commences : *In Purificatione beate uirginis marie Ad uesperas Antipona.* O admirabile commercium. Part 1 consists of 40 ff., and contains the Offices for the feasts of the Purification, Annunciation, Assumption and Nativity of Our Lady, Easter and Pentecost ; Part 2, 24 ff., the Masses for the same festivals followed by the Ordinary of the Mass, and Votive Masses of the Holy Cross and for the Dead. The volume now ends f.63 v., l. 7 : *dus homo reus huic ergo parce deus*, being the last line but two of the *Dies irae*.

The Text on f. 1 is surrounded by a border composed of a burnished gold band outlined with black, along the middle of which runs a narrow band of dark blue; this, on the outer side of the page, is interrupted at regular intervals by rosettes pink and green alternately with golden centres, and terminated above and below by a bouquet of foliage with fruited centre. Well-drawn pen-work stems and tendrils, knotted with black, spring from the band above and below each rosette, and terminate in scarlet, blue, pink and green cinquefoils ; the intervening ground is occupied by black-fringed studs of gold. On the inner side of the page, the band is accompanied by a series of profile pink and blue flowers alternating with golden studs. At the foot of the page the border is interrupted by two angels supporting a garland of foliage and fruit bound with scarlet cords, and having within it a shield the armorial bearings of which have been carefully effaced. The border at the top of the page has instead of rosettes large double roses. The initial letter O (H. 76 m. B. 96 m.), of the Antiphon, pink picked out in white, on a plate of burnished gold, contains a miniature of the Presentation in the Temple—5 figures.

F. 20 v. *Vidi spetiosam sicut columbam ascendentem.* The V, pink relieved with delicate white floriations, is on a plate of burnished gold (H. 72 m. B. 70 m.) from the angles of which springs foliage in profile accompanied by gold studs surrounded by knotted black rings. The interior of the letter is occupied by a miniature of the Assumption. The B. Virgin, enveloped in a blue mantle lined with green, her hands joined, is borne upwards by two scarlet and green angels.

cum Kalendario ecclesiae Veronensis. Verona. XIV century. Vellum. H. 350 m. B. 250 m.

*The Bodleian Library, Oxford, Misc. Lit. 380.*

This volume consists of 297 ff., the text (H. 245 m. B. 160 m.) in 2 columns of 34 lines each, with Latin musical notation on a staff of 4 red lines. The Kalendar, which occupies 6 ff., proves this Missal to have been written for the use of the church of Verona; e.g. Mar. 23. Depositio S. Proculi episcopi Veronensis. Apr. 12. Depositio S. Zenonis episcopi Veronensis. Maii 21. Translatio S. Zenonis episcopi Veronensis. Maii 22. Translatio S. Firmi. Dec. 8. Conceptio S. Marie. S. Zenonis episcopi. Dec. 9. S. Syri episcopi et confessoris. The text commences, f. 7, col. 1: Incipit ordo missalis se | cundum consuetudinem Roma | ne Curie.; and ends, f. 292, col. 2: et anime tutelam participi | at per christum dominum nostrum | Amen.

The volume is adorned with one storied and ten ornamental versal letters, and the text on f. 7 is surrounded by a border of heavy flowing acanthus leaves, common in early Florentine and Sienese illuminations. The colours, somewhat deficient in brightness, have an earthy quality. The initial letter (H. 63 m. B. 67 m.) of the Introit: Ad te levavi, contains a half-length figure of King David seen in profile, his hands joined and raised in prayer. The ornamental versals are: E, T, R, V, C, D, S, G and E, all of pleasing character and delicate execution. The prominence given to yellow ochre, as a principal in the D on f. 190, is peculiar. The volume is in a good state of preservation.

15. Processionale secundum usum monasterii Sancti Salvatoris de Syon. English. XIV century. Vellum. H. 205 m. B. 140 m.

*Saint John's College, Cambridge.*

This volume has 112 ff., the three first and five last of which are additions to the original text. This has eight staves of 4 red lines to the full page. It commences: Vppon cristmasse day | at the procession in | goynge forthe R. | Descendit de ce | lis missus ab arce patris; and ends: dignatus es carnem Qui viuis et reg | nas cum deo patre.

This manuscript formerly belonged to John King, Bishop of London, and to William Crashaw, Fellow of St. John's College,



whose collection of 157 MSS. was purchased by Thomas Wriothesly, Earl of Southampton, and presented to the College Library in 1635.

16. *Directorium secundum usum ecclesiae Sarisburiensis cum Kalendario.* English. XIV century. H. 188 m. B. 142 m. *The Dean and Chapter of Salisbury.*

The months of July and August (f. 4) are wanting in the Kalendar. On f. 7 commences the *Directorium* or *Breviarius*; on f. 136, the *Directorium Missae*, and, on f. 199 v., the *Tonale secundum usum Sarum et universalis Ecclesiae*. The text is written in long lines, the notation in the last part being on a four-line staff.

17. *Psalterium ad usum ecclesiae B. Mariae Virginis, Traiecti.* Dutch. c. 1400. Vellum. *The University Library, Utrecht.*

The volume contains 173 ff. The Kalendar occupies ff. 2 to 7. The text (f. 8) commences: *Adoremus Dominum qui fecit nos. Venite.* F. 130 The *Litanies*. F. 136 The Office for the Dead. F. 157 v. The *Hymns*. The original ends (f. 169 v.) with the Hymn from the Common of Virgins: *Qui pascis inter.* The four last leaves contain additions in a fifteenth-century hand.

18. *Graduale ad usum congregationis Olivetanae ordinis Sancti Benedicti. Pars secunda. Proprium et Commune Sanctorum.* North Italian. c. 1410. Vellum. H. 620 m. B. 445 m. *The Earl of Ashburnham.*

This volume contained originally 221 ff., numbered on the outer margin of the verso, half-way up, in alternate red and blue Roman numerals ( ) II to CLXXXIII and CLXXXVI to CCXXII<sup>1</sup>. Two leaves (CXXI and CXXVI) are now unfortunately wanting. The musical notation, of Latin type, is on a staff of 4 red lines. There are five staves to the full page; these with the accompanying text, of

<sup>1</sup> It is not known where the first part of this Gradual, containing the Proper of the Season, is now preserved, or even whether it has escaped destruction. It consisted of 194 ff., the first leaf of the second part having on its outer margin in small Arabic numerals 195 as a guide to the illuminator, who has sketched over it in pencil CLXXXV; the second and following leaves are, however, numbered as above stated, II to CCXXII.

the Cassinese type, occupy a space 445 m. high by 315 m. broad, being a little more than half the surface of the page. The quires consist of 8 ff., excepting the twenty-fifth, which has only seven; all have a catchword at the foot of the last page. The versal letters are, as a rule, on rectangular panels or plaques of raised burnished gold. The interior of the letter is occupied either by a miniature with a landscape background, or by sprays of foliage on a coloured ground. If the ground is black, it is relieved by pale yellow floriated ornaments. Garlands or bouquets of foliage with flowers and fruit spring from the letters and spread over the margin from the top to the bottom of the page. These are generally accompanied by pen line floriations with studs of burnished gold. Fine examples occur on ff. XIII v., XXVIII, LXV and LXIX; sometimes the foliage on the margins is drawn in profile, *e.g.*, on ff. XL, LIII v, LXV, etc. The miniatures, in the Sienese manner, are based on models of earlier date; taken by themselves, the figures of some of the Saints, *e.g.*, S. Agatha (f. XIX), SS. Andrew and John (f. XCII), might pass for works of the fourteenth century. The hills and rocks are also drawn and coloured in the conventional manner that then prevailed. The figures are full length, and the saints and angels have plain circular nimbi of burnished gold; exceptions to the rule are noticed in the following description. The technical method is that of tempera or gouache as distinguished from the pale washed colours of the twelfth and thirteenth centuries on the one hand, and the stippled aquarelle of the sixteenth on the other. To avoid repetitions, it is well to note here that crimson letters are relieved by delicate white floriations; and that in both letters and figure draperies green is heightened with yellow, scarlet with gold, and blue with silver or white.

The volume begins abruptly with the Introit: *Dilexisti iustitiam et odisti iniquitatem.*

1. The versal D is a magnificent letter (H. 185 m. B. 190 m.) made up of five horns of plenty of a fine pale crimson, or rich pink, heightened with white, with green foliage and fruit forming a band across the centre of either limb where the mouths of the larger horns face each other; flower-sprays, springing out of the smaller horn which terminates the letter above, connect it with the foliage and flowers on the dexter inner margin. The interior of the letter is occupied by a miniature representing SS. Agnes, Lucy, and Katherine, each with her appropriate emblem, the last alone wearing a crown. Landscape background, with two tall

trees cut into a series of diminishing tables terminating in a pyramid.

2. (f. XIII v.) *In festo purificationis. Ad Missam. Intr.* Svsce Pimus Deus. The versal S (H. 240 m. B. 245 m.) composed of four crimson and slate-purple horns of plenty, with Veronese green and dark-blue foliage and scarlet berries at their mouths, contains a miniature of the Presentation in the Temple, composed of five figures, one of whom, the holy Anna, has a nimbus of gold rays. Horns of plenty with bouquets adorn the margin. The painting is of its kind most masterly.

3. (f. XIX.) *In Sancte Agathe. Ad Missam. Introitus.* Gaudeamus omnes. The G (H. 167 m. B. 167 m.) handsome, composed of foliage and fruits, the interior occupied by a full-length figure of S. Agatha, holding in her right hand a book in its forel, and in her left a dish with her breasts in it. Open landscape background, with deep blue sky, the clouds lined with silver. Here the fruits placed on the letter are oranges and apples, laid alternately as a central band on each of its three limbs.

4. (f. XXVIII v.) *In festo beati patris nostri Benedicti abbatis. Introitus.* Vir Dei Benedictus. The body of the versal (H. 225 m. B. 215 m.) is here composed of five horns of plenty, of a dark slate-purple, heightened with gold, placed mouth to mouth, with Veronese green foliage and yellow and scarlet fruits at the mouth of the inverted horns; these form a sort of canopy over the groups of angels represented as chubby winged boys, perfectly nude, standing on the top and base of the column rising from the mouth of each of the upturned horns. The angel on the top of one pillar holds a mitre; that on the other, a cross, from which floats a banner *argent*, charged with a cross *gules*, and a shield: *argent*, on a mountain of three summits a cross *pâtée fichée gules* between two olive branches *proper*. The angels at the base of one pillar have each a trumpet, as has also one of those at the foot of the other, his companion holding a tabor. The interior of the letter is occupied by a miniature representing Saint Benedict wearing the white Olivetan habit, and vested in an alb with green and gold apparels, scarlet stole embroidered with black crosses, and a crimson cope thickly sown with gold and silver fleurs-de-lys, and bordered with pale olive-green orphreys adorned with pearls, rubies, and sapphires. In his left hand he holds his abbatial staff, and with his right supports an open book in which these words are inscribed: DOMINE PROBASTI ME ET COGNOVISTI ME; the book is also held by a winged figure—CASTITAS—in a girded robe of

blue heightened with silver, standing on a prostrate female—Luxury—holding a mirror. On the left another figure—PAUPERAS—in an orange robe heightened with gold, stands on a man—Avarice—clutching a money-bag with both hands. A third—HVMILITAS—in scarlet robe heightened with gold, is seen with outstretched arms above the head of the Saint, who is trampling under foot an armed warrior grasping a sword, symbolising Pride. The three winged figures have brightly-coloured wings of three colours and cusped nimbs of burnished gold. On the grass are quails and conies. Beyond the woods which enclose the meadow is an extensive landscape; on the left, Saint Benedict is seen lying nude among the thorns and brambles of a thicket; above him hovers a large black-bird; on the right, near some towers, he is seen in the company of another monk, recalling to life a dead child, whose father is standing by. Three splendid bouquets of foliage, fruit, and flowers adorn the margin.

5. (f. XL v.) *In sanctorum apostolorum Philippi et Iacobi. Intr.* Exclamauerunt ad te. The body of the versal E (H. 130 m. B. 160 m.) is composed of Veronese green foliage and scarlet berries. The miniature in the interior represents S. Philip holding a pilgrim's staff, and S. James the Less with a palm-branch and an open book.

6. (f. XLVIII.) *In natiuitate beati Joannis baptiste. Introitus.* De uentre matris. The D (H. 175 m. B. 180 m.) is formed of four large and one small horn of plenty, placed mouth to mouth, with green foliage bound to them with scarlet bands, and with scarlet fruit in the openings. Out of the smaller horn, which forms the termination of the letter above, proceed stems of foliage with purple fruits. Within the letter, in a landscape, is the Baptist, clothed in a tunic of hair and a mantle of scarlet lined with green. From his left hand rises a white scroll, bearing the words, ECCE AGNVS DEI; on its upper end rests the Holy Lamb, to which the Saint is pointing.

7. (f. LIII v.) *In festo apostolorum Petri et Pauli. Intr.* Nunc scio. The body of the N (H. 170 m. B. 210 m.) is composed of two slaty-purple pulpit-shaped vessels springing from flower bells, and green foliage with scarlet berries. In the interior of the letter, the two apostles, standing, with their usual emblems, in a tiled courtyard; landscape background, in the centre of which is a lofty tree cut into the shape of a pyramid composed of a succession of circular tables.

8. (f. LXV v.) *In assumptione beate uirginis Marie. Introitus.*

GAUDEAMUS OMNES. A magnificent versal G (H. 165 m. B. 220 m.) composed of horns of plenty formed of massive foliage of acanthus bound round with a spiral scarlet cord, the interstices filled with scarlet berries or seeds. Three small angels playing on musical instruments (viol, lute, oboe and tabor, trumpet, bagpipes and trombone) stand on the fruit in the mouth of each of the upturned horns. They wear albs shaded with pale blue, and tunics of blue, green, crimson or scarlet: those worn by one group are short; those by the others, long but tucked up and girded. On the upper part of the letter are two more angels: the one playing the harp, the other bearing a lily spray with three flowers. Within the letter is Our Lady crowned, standing on an upturned crescent surrounded by three hierarchies of angelic beings, scarlet, green and crimson. She wears a blue robe lined with green over a crimson skirt, and has her hands crossed on her breast. Above are the Holy Dove with outspread wings and the Ancient of Days with extended arms. Below, in the foreground, are the twelve Apostles gazing on the glorious vision. In the landscape background are pictured the flight into, and the return from Egypt. The margin is splendidly adorned with foliage and fruits on a black ground.

9. (f. LXVIII v.) *In natiuitate gloriose uirginis Marie. Introitus.* Salve sancta parens. The body of the S (H. 160 m. B. 175 m.) green, heightened with yellow, is formed by two dragons. The miniature in the interior represents the nativity of the B. Virgin—three figures. A splendid upright ornament of flowers and foliage on a chocolate ground relieved by yellow tendrils, adorns the margin.

10. (f. LXXIII.) *In exaltatione sancte Crucis. Introitus.* Nos autem. The body of this letter (H. 180 m. B. 185 m.)—crimson—appears to be an imitation of carved woodwork. The interior is occupied by a group of Olivetan monks kneeling before a gold cross surmounted by the title. In the background, grassy hills with towers, on one of which sits a stork.

11. (f. LXXVIII.) *In dedicatione sancti Michaelis. In. Benedicite.* The body of the B (H. 160 m. B. 190 m.) is crimson with foliage and flowers attached to the limbs, facing outwards. The miniature represents the Archangel crowned with a chaplet of flowers and clad in a suit of plate armour, over which is a scarlet cloak lined with green. In his left hand he holds a pair of scales with a soul in either platter, whilst with his sword he pierces a half-prostrate devil on whom he tramples.

12. (f. LXXXV.) *In festo omnium sanctorum. Introitus.* Gaude-

amus. The G (H. 155 m. B. 180 m.) is composed of crimson horns of plenty, filled with scarlet fruit and bound round with foliage and bands of oranges. The interior of the letter is occupied by a group of Saints, amongst the foremost of whom are SS. Peter, Stephen, Katherine, Benedict and Scholastica, the two last wearing the white Olivetan habit.

13. (f. LXXXXII.) *In natalitijs apostolorum ad missam. Introitus.* Michi autem nimis. The body of the M (H. 180 m. B. 195 m.) crimson, adorned with silver fruited blue and green foliage. The interior of the letter occupied by figures of S. Andrew and S. John the Evangelist with a landscape background.

14. (f. CIII.) *In natali unius martiris non pontificis. Introitus.* In uirtute. An architectural design (H. 170 m. B. 195 m.) in the form of an hexagonal turret of three storeys with blue and green foliage above and below. The interior of the panel is occupied by a landscape with a castle, river and distant city: in the foreground stands a youthful saint, holding two arrows in his right hand and a palm-branch in his left which rests on a sword at his side. On the burnished gold above are traced the words: IVTVS VT PALMA FLOREBIT. and below: SANCTVS SABASTIANVS MARTIR.

15. (f. CXXIII.) *In natali plurimorum martirum. Sancti tui Domine.* A crimson S (H. 80 m. B. 85 m.) The interior of the panel deep blue, occupied by three-quarter length figures of two youthful saints, each in a girded tunic, with a palm-branch in his hand, a chaplet of roses on his head, and a gold cross suspended to his neck.

16. (f. CLXXI.) *In natali unius confessoris pontificis. Introitus.* Sacerdotes tui. A magnificent crimson S. (H. 160 m. B. 160 m.) In front of the letter, an archbishop standing, vested in an alb shaded with pale blue, dark blue dalmatic bordered with gold, and scarlet chasuble with green orphreys. In the centre of the cross of the orphrey is a sun with rays. His mitre and gloves are white; in his left hand he holds a crosier; in his right a three-thonged whip. This is probably intended to represent S. Ambrose.

17. (f. CXC.) *In natali unius confessoris non pontificis. Introitus.* Os iusti. The O (H. 155 m. B. 170 m.) is a splendid letter made up of four crimson horns of plenty adorned with foliage and jewelled flowers. The interior of the letter is occupied by a full-length figure of an abbot of the Olivetan congregation. In his left hand and under his left arm, is a large book in a crimson cover; against his right shoulder rests his abbatial staff tall and slender of form. The face is highly finished, and both it and the hands are

very expressive. It has every appearance of being a portrait—perhaps that of S. Bernard Tolomei, founder of the congregation. Landscape background, with water and distant towers.

18. (f. ccxix.) *In anniuersario dedicationis ecclesie. Introitus.* Terribilis est. A crimson and green letter (H. 175 m. B. 175 m.); the miniature in the interior represents a bishop vested in a crimson cope embroidered with gold stars, attended by an acolyte with a book and holy water vat, standing near the white marble portal of a church which he is sprinkling with holy water; the tympanum of the doorway is adorned with a painting of Our Lady and Child on a scarlet ground.

19. (f. ccxxii v.) *In festo sancti Laurentij. Introitus.* Confessio et pulchritudo. The C (H. 170 m. B. 175 m.) is composed of green foliage with a band of yellow fruit across the middle of either limb. The interior is occupied by a figure of S. Laurence holding a palm branch in his right hand and a gridiron in his left.

The Introits of the masses of the minor festivals have ornamental versals:

1. (f. xlv v.) *In uigilia sancti Joannis baptiste. Introitus.* Ne timeas Zacharia. The versal N (H. 175 m. B. 185 m.) is of a fine green; the ground of the interior, rich dark brown, is covered with scarlet-centred quatrefoils of deep blue, alternating with others, the colours of which are counterchanged.

2. (f. li v.) *In uigilia apostolorum Petri et Pauli. Jntr.* Dicit Dominus. The body of the D (H. 70 m. B. 75 m.), crimson and green, is placed on a light-blue panel; the interior, creamy white, is adorned with a large flower-spray.

3. (f. lv.) *In festo commemorationis sancti Pauli. Jntr.* Scio cui. The S (H. 75 m. B. 100 m.) green with scarlet fruit; a spray of flowers on the black inner ground which is picked out with light yellow ornaments; bright and fresh.

4. (f. lx v.) *In uigilia sancti Laurentij martyris. Jntr.* Dispersit. The body of the D (H. 60 m. B. 80 m.) crimson, on a blue panel relieved with delicate white floriations. The interior of the letter creamy white, with a spray of three large flowers.

5. (f. lxxxviii.) *In sancti Clementis pape et martyris. Introitus.* Dicit Dominus. The body of the D (H. 80 m. B. 110 m.) crimson, with a spray of flowers and fruit in the interior on a burnished gold ground.

6. (f. lxxxviii v.) The body of the I (H. 75 m. B. 95 m.) pale crimson between two richly coloured flowers on a black ground with a narrow border of burnished gold.

7. (f. LXXXX v.) *Incipit commune sanctorum. In uigilia unius apostoli. Intr.* Ego autem. The body of the E (H. 73 m. B. 105 m.) crimson and green; the ground, burnished gold, on which, in the interior of the letter, are two sprays of scarlet, blue, green and crimson foliage and flowers.

8. (f. cv v.) *Alius Introitus. Letabitur iustus.* The L (H. 155 m. B. 180 m.) is of remarkable brilliancy and force. The body of the letter is crimson with blue and green foliage; on the inner—black—ground is a gorgeous spray of flowers and foliage with delicate yellow tendrils accompanied by floriations terminating in studs of burnished gold.

9. (f. cvi v.) *Alius Introitus. Iustus non conturbabitur.* The I (H. 75 m. B. 90 m.) crimson, lined with deep blue, between two sprays of foliage and flowers on a burnished gold ground.

10. (f. cvii v.) *Alius Introitus. Gloria et honore.* The body of the G (H. 75 m. B. 90 m.) crimson, terminating in two gorgeous flowers which stand out well on the black ground of the interior.

11. (f. cxxvii v.) *Alius Introitus. Sapientiam sanctorum.* A bright scarlet S (H. 75 m. B. 85 m.) terminated at either end by a green leaf; the interior of the panel black with a spray of foliage and flowers.

12. (f. cxxviii v.) *Alius Introitus. Salus autem.* A crimson letter (H. 75 m. B. 90 m.) with a spray of foliage and flowers on a burnished gold ground.

13. (f. cxxix v.) *Alius Introitus. Clamauerunt iusti.* A crimson letter (H. 85 m. B. 90 m.) with a large flower spray on a burnished gold ground.

14. (f. cxxx.) *Alius Intr. Multe tribulationes.* The M (H. 80 m. B. 90 m.) crimson; the interior black adorned with two flowers.

15. (f. cxxx1.) *Alius Introitus. Ecce oculi.* A crimson letter (H. 75 m. B. 90 m.); the interior black, with a spray of flowers and delicate yellow tendrils.

16. (f. cxxxii v.) *Alius Introitus. Loquetur Dominus.* A crimson letter (H. 80 m. B. 90 m.) lined with green, with a beautiful spray of flowers on a burnished gold ground.

17. (f. cxxxiii.) *Introitus. Iudicant.* A crimson letter (H. 75 m. B. 90 m.) lined with blue, with two sprays of flowers on a burnished gold ground.

18. (f. cxxxiiii.) *Alius Introitus. Laudate pueri.* The L (H. 75 m. B. 85 m.) crimson; the inner ground a sort of ochre bronze with a spray of flowers on it.



19. (f.CXXXV.) *Alius Introitus*. Timete dominum. A crimson T (H.75 m. B.85 m.); intertwined sprays of flowers on the black inner ground.

20. (f.CXXXVI.) *Alius Introitus*. Ivsti epulentur. A crimson I (H.85 m. B.90 m.) lined with blue; on either side, a flower spray on a burnished gold ground.

21. (f.CLXXII.) *Statuit ei*. A crimson letter (H.75 m. B.90 m.) with a rich spray of flowers on a black ground.

22. (f.CLXXII v.) *Alius Introitus*. Sacerdotes eius. The S (H.75 m. B.90 m.) green with a spray of flowers on black inner ground.

23. (f.CLXXXIII v.) *Alius Introitus*. Sacerdotes dei. A blue letter (H.72 m. B.85 m.) with an intertwined spray of flowers on a bronze inner ground.

24. (f.CLXXXIII.) *Alius Introitus*. Ivstus ut palma. A green and crimson letter (H.75 m. B.80 m.) with intertwining sprays of flowers on the creamy white inner ground of a light blue panel.

25. (f.CLXXXV.) *In natali uirginum*. *Introitus*. Loquebar de testimonijs. A crimson letter (H.75 m. B.90 m.) with two flower sprays on a bronze inner ground.

26. (f.CLXXXV v.) *Alius Introitus*. ME expectauerunt. A crimson letter (H.75 m. B.80 m.) lined with green; two sprays of flowers on the inner ground, which is black.

27. (f.CLXXXVI v.) *Alius Intr*. Vultum tuum. A green and crimson letter (H.80 m. B.80 m.), with a spray of flowers on the inner black ground.

28. (f.CLXXXVII v.) *Alius Intr*. Cognoui Domine. A crimson letter (H.73 m. B.85 m.) with a spray of flowers on the inner black ground.

In addition to the above described, there are 464 ornamental versal scarlet or ultramarine blue letters on square panels (H.64 m. B.71 m.) filled up with pen-work traceries and ornament of very varied designs in scarlet, green, blue and violet. There are also a considerable number of capital letters and stop-gaps adorned with heads often very cleverly drawn; the ground partly coloured light yellow. An J on f.1 is adorned with a seraph's head, and a stop-gap on f.3 with the arms of the Olivetan congregation.

19. Psalterium secundum morem et consuetudinem Romanæ curiæ cum Hymnario ad usum ecclesiæ

Regiensis. Reggio. c.1470<sup>1</sup>. Vellum. H.403 m. B.266 m.

*The Bodleian Library, Oxford.* Misc. Lit. 411.

This volume consists of 269 (216, 48 and 5) ff., with 18 long lines to the full page, with Latin musical notation on a staff of 4 or 3 red lines. It commences: *IN nomine domini nostri Jesu Christi. Amen.* Ordo | psalterij secundum morem et consuetudinem romane curie feliciter incipit. The Hymnal ends (f.48, l.7,) *Gloria et honor Deo usquequo.* At the foot of f.50 v. is a three-line inscription, of which I have only been able to decypher these words: *ultimo giorno de Livoglio Mastro Nycolo libraro de Andrioli . . . alias de Transteverio religio questi presenti sal.* Ff.21 and 31 of this portion are wanting. The 5 ff. which follow the Hymnal are an addition of later date.

The illuminated letters, which offer good examples of sculptresque foliage, are much in the style of those executed by Liberale of Verona, in the choral books now in the Piccolomini library at Siena, and of others in the Cathedral of Florence.

1. F.2 v. Ps.1. *BEATUS uir.* The B, on a panel of burnished gold (H.100 m. B.99 m.), contains a figure of David in a blue tunic, and scarlet mantle lined with green, playing on a rotta. He wears a gold radiated crown over a blue and scarlet turban; behind him is an open landscape. The text on this page is surrounded by a border of foliage, masks and terminal figures. At the foot in the centre is a shield: *gu.*, two keys in saltire *arg.*

2. F.31. Ps.xxi. *DEUS deus meus respice.* The D (H.66 m. B.67 m.) in crimson, green and gold. In the interior a three-quarter length figure of a young man in an ochre tunic and crimson mantle lined with blue, striking his breast.

3. F.43 v. Ps.xxvi. *Dominus illuminatio.* The D (H.80 m. B.82 m.) contains the figure of a man in a green tunic with long tight sleeves, scarlet robe with brown collar, and scarlet cap lined with green. He is pointing to his eye with his left hand.

4. F.64 v. Ps.xxxviii. *Dyxi custodiam.* A handsome letter (H.97 m. B.98 m.) containing a three-quarter length figure of David pointing to his tongue.

5. F.81. Ps.lii. *Dyxit insipiens.* The D (H.96 m. B.96 m.) contains the figure of a man with a crown of feathers on his head,

<sup>1</sup> In the Official Guide to the Loan Collection, p. 68, this Manuscript is described thus: "Antiphoner. 15th century. Italian."

and the leg and hoof of a goat in his right hand, running wildly in an open landscape.

6. F.98. Ps.LXVIII. *Saluum me fac deus*. The S (H.73 m. B.76 m.) is formed of two horns of plenty terminating in sprays of foliage. The miniature within it represents a nude man with joined hands, up to his neck in water.

7. F.123. Ps.LXXX. *Exultate deo*. The E (H.98 m. B.98 m.) contains the figure of a cleric in a crimson cassock, white surplice and crimson beretta playing in the open air on an organ positive with a single set of pipes.

8. F.141 v. Ps.xcv. *Cantate domino*. A handsome letter (H.92 m. B.93 m.) containing a group of clerics singing from a book on a wooden lectern.

9. F.178 v. Ps.cix. *Dixit dominus*. The D (H.97 m. B.98 m.) contains a miniature representing the Blessed Trinity. The Eternal Father, with a triangular nimbus, is placing a crown on the head of Christ, who bends forward with His arms crossed on His breast. The text on this page is surrounded by a border similar in style to that on f.2 v., but much rubbed and worn.

10. F.183 v. *Magnificat*. The M (H.83 m. B.90 m.) contains a miniature of the Annunciation; two three-quarter length figures.

11. F.184. Ps.cxiv. *Dilexi quoniam exaudiet*. The miniature within the D (H.96 m. B.98 m.) represents a man in a short lilac tunic and brown hosen, contemplating with astonishment the nude corpse of a young woman lying on the ground.

12. F.187 v. Ps.cxxi. *Letatus sum*. The L (H.82 m. B.88 m.) encloses a three-quarter length figure of a man in a violet tunic and turban with a radiated gold crown over it, his hands raised to express his joy.

13. F.191. Ps.cxxvi. *Nisi dominus*. The miniature within the N (H.94 m. B.99 m.) represents a man building a red brick house. The due relative proportion of size and the perspective are quite disregarded here, as is often the case in such symbolical representations, based on traditional models.

14. F.194. Ps.cxxxi. *Memento domine*. The M (H.85 m. B.89 m.) is adorned with a three-quarter length figure of David with his hands crossed on his breast, looking up to the Divine Majesty appearing in the sky.

15. F.200. Ps.cxxxvii. *Confitebor tibi*. The C (H.100 m. B.96 m.) is a graceful letter containing a figure of David with hands outspread, expressive of gratitude. Two angels, with joined hands, appear in the sky above. David wears a dark crimson robe and

a scarlet hat with a radiated gold crown. On the ground, in front of him, lies a rotta.

16. F. 206. Ps. CXLIII. *Benedictus Dominus*. The B (H 99 m. B. 100 m.) has been fine, but is much rubbed. David, seated on a mound, is looking upwards. He is clothed in a dull pink tunic, ochre mantle lined with blue, and has a green turban with a gold radiated crown.

17. II, f. 1. Hymn. *Summe Deus clementie*. An ornamental S composed of foliage, on a panel of burnished gold (H. 41 m. B. 43 m.)

In addition to the above there are a very large number of minor capital letters in blue and red with pen-work flouriations, one at the beginning of every verse of the Psalms, Canticles, and Hymns.

20. Antiphonarium. Pars hyemalis. Flemish. c. 1530.  
Vellum. H. 505 m. B. 350 m.

*Count George de Nedonchel, Tournay.*

The volume consists of 164 ff. in quires of 8 ff., the text (H. 395 m. B. 247 m.) in 24 long lines to the full page, with Latin musical notation on a staff of 4 black lines—9 staves to the page. The volume is adorned with storied and ornamental versal letters of rather peculiar style. The first 8 ff. commencing: *Aspiciebam in visu noctis et ecce in nu*, are a slightly later addition. The text of the Proper of the Season commences on f. 9 thus: *Op den iersten saterdag van den ad | uent ons heeren Hymnus Conditor. Versiculus. Versal A* composed of yellow ochre foliage on a red panel. Inside the letter, a king and two attendants, one with a dog, and a prophet pointing up to the Almighty, who appears with outstretched arms, surrounded by angels; hilly landscape background.

F. 17 v. O (H. 86 m. B. 88 m.) composed of blue foliage on a yellow ochre panel relieved with light yellow flouriations.

F. 23 v. H (H. 130 m. B. 128 m.) composed of branch-work, foliage and jewels, brown heightened with gold, in relief on a crimson panel. The interior of the letter occupied by figures of Mary and Joseph adoring the Babe of Bethlehem. Through the doorway of the stable is seen a bit of landscape.

F. 29 v. S (H. 84 m. B. 88 m.) in blue and white on a dull crimson panel, with a flower-spray and a bunch of purple grapes.

F. 35. V (H. 80 m. B. 85 m.) lilac on a pink ground; in the interior a white crocus with two leaves.

F. 41. E (H. 80 m. B. 85 m.) red on a blue panel; in the

interior, the Holy Lamb with cross and banner reposing in a meadow.

F. 46 v. H (H. 89 m. B. 92 m.) blue relieved with white and gold on a grey panel with darker grey floriated work heightened with light yellow.

F. 57 v. D (H. 65 m. B. 70 m.) pink on an orange panel with blue floriations.

F. 60. I (H. 76 m. B. 77 m.) light blue outlined in dark blue, and adorned with gold floriations and white designs touched with scarlet, on a yellow panel with flower sprays.

F. 62. D (H. 62 m. B. 62 m.) blue and white, on an ochre ground, with light yellow floriations.

F. 100 v. O (H. 81 m. B. 83 m.) pale blue and white, on a pink panel : in the interior are represented the Five Wounds surrounded by rays of glory.

F. 118. T (H. 85 m. B. 82 m.) turquoise blue on a very deep crimson panel, with 2 red-tipped daisies with leaves.

F. 150 v. M (H. 124 m. B. 114 m.) pink letter composed of foliage delicately outlined in burnished gold. The angles of the panel of brush gold are adorned with flower sprays : rose, forget-me-not, dianthus and strawberry. The interior occupied by a miniature of the Annunciation.

Other ornamental letters of similar character are : C, f. 90 v. ; A, f. 141 v. ; D, f. 135 v. ; E, f. 68 v. ; I, ff. 85 v., 89 v., and 93 v. ; L, ff. 64 v. and 81 ; S, ff. 106 v., 129 and 140 v. ; T, f. 73 ; V, ff. 77 and 115.

The text ends (f. 154 v., l. 6) : dominus tecum Alleluia. ps Venite.

*Binding* : Pigskin with 10 knops and corners.

21. Graduale ad usum ecclesie Sarisburiensis. xv century.  
Vellum. H. 420 m. B. 275 m.

*The Archbishop of Canterbury, Lambeth palace.*

The volume consists of 187 ff., with 13 staves of 4 red lines (H. 317 m. B. 200 m.) to the page. The largest versal letters are dark blue on a ground quartered, of two colours covered with tracery of thin white lines. The smaller versals are dark blue, with red pen-work hatchings in the interior showing a white foliated pattern, and floriations around. The initials in pen-work are adorned with grotesque heads.

At the end is a printed kalendar of 6 ff. on vellum from a Missal printed by R. Pynson (H. 400 m. B. 275 m.)

22. Antiphonarium ad usum ecclesiae Eboracensis.  
English. xv century. Vellum. H. 415 m. B. 270 m.  
*Lord Herries, Everingham Park.*

The text of this volume (H. 280 m. B. 180 m.), of which the first leaf is wanting, is written in two columns of 48 lines each; the musical notation on a staff of 4 red lines—16 staves to the column. The principal versal letters are in gold and colours; from them spring sprays of foliage which extend round three sides of the page. The lesser versals are executed in pen-work either in blue and red, or in black decorated with quaint heads. The quires consist of 8 ff. The volume, as it now stands, commences: a pueris uel a diaconis si fuerint presentes, and ends: alias horas vt in communi plurimorum martyrum cum oratione Con|cede quesumus omnipotens deus \* \* r \* f \* \* cet. On the fly-leaf, a fragment of a 13th century Breviary, is written: Iste liber pertinet ad capellam beate marie et sanctorum angelorum et archangelorum Eboraci.—Thomas Ffoxgatt hath thys booke.

23. Graduale ad usum ecclesiae Ungaricae incertae. End of xv century. Vellum. H. 520 m. B. 372 m.  
*The University Library, Cracow.*

This volume consists of ccxxxx ff., of which six are wanting, and the last sixty contain additions of the 16th century. The musical notation, of the Teutonic type, is on a staff of 5 red lines—8 to the full page. It is the oldest manuscript known that contains Hungarian melodies, e.g., f. 2, Ungaricum Kyrieleyson; f. 14, v., Ungaricum Sanctus de Beata Virgine pulchrum. The versal letters, with sweeping sprays of foliage and flowers on the margins, are fine in style and execution; the interior of the letters are adorned with miniatures, most of which have been cut out.

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## II.—LITURGICAL BOOKS.

(*Without Musical Notation.*)

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1. Psalterium cum Canticis, Hymnis, Litania et precibus. Moguntiae. Per Iohannem Fust, civem Maguntinum, et Petrum Schoffer de Gernszheim. 1457, 14 Augusti. Folio.

The first printed book to which the place and date of impression are subjoined. Only nine copies known, three of which are in this country. As these vary considerably from one another, I shall confine myself to giving an exact detailed bibliographical description of the copy here exhibited. It was discovered by the well-known bibliographer, John George Schelhorn, in 1765, in the choir of the Premonstratensian Abbey of Roth, near Memmingen, and was purchased in 1798, for the Althorp library, for the sum of 3000 florins.

*Earl Spencer, Althorp.* H. 384 m. B. 244 m. Vellum. F. 125 wants the outer margin and part of the text. The versal letters have been in part cut away by the binder from 58 ff. There is also a defect in the first leaf; the inserted piece of vellum extends over four lines: 15 to 18.

This copy consists of 143 (114 and 29) ff., printed in red and black from movable cut, not cast, metal type of two sizes; of the larger type there are 20 (Comp., 293 m.), and of the smaller 24 (Comp., 287 m.) long lines to the full page. To this there are but two exceptions: f. 3 v., which has 21 lines of the larger type, and f. 28, which has 3 lines of the larger and 21 of the smaller type, together equivalent to 25 lines of the latter. The leaves, it is almost needless to say, have neither catchwords, nor signatures, nor foliation, nor running title. The quires have 10 ff., excepting the eleventh, which has 8, the twelfth which has 6, and the last (fifteenth) which has 9 ff., the seventh being single. Blank spaces occur frequently: these were left not only for the musical notation, but also for the insertion of

antiphons, &c., and in six places (ff. 28, 29 twice, 29 v., 34 v. and 136 v.) for versal letters of 2 lines of the smaller type. The more important versal letters, those of 2 or more lines of the larger type, are printed. Of these there are 200 in all, neither more nor less, produced from 24 metal blocks, the work of at least two, more probably of three, craftsmen. These letters were printed, subsequently to the typography, in one of two colours, red or greyish blue,<sup>1</sup> not by a pull of the press, but by the blow of a mallet on the superimposed block. Finally, the body of the letter was coloured by the stenciller,—red, if the printed floriations were blue; blue, if these were red.

We subjoin here a complete list of the printed versal letters. The Roman capitals represent those coloured blue with red floriations; the Italic capitals, those coloured red with blue floriations.

- |   |   |                                   |
|---|---|-----------------------------------|
| 1 | <i>B</i> , occupying a space (H. 91 m.) equivalent to 6 lines of the larger type; with the floriations in the margin (333 m.) | f. 1. <sup>2</sup>                |
| 2 | <i>C</i> , a 4-line letter (H. 62 m.); with its floriations (208 m.)  | f. 98.                            |
| 3 | { <i>D</i> " " " (192 m.)   | ff. 20, 37, 60, 115. <sup>3</sup> |
|   | { <i>D</i> " " " (192 m.)   | f. 49.                            |
| 4 | <i>E</i> " " " (200 m.)   | f. 85 v.                          |
| 5 | <i>S</i> <sup>4</sup> " " " (208 m.)  | f. 70.                            |
| 6 | { <i>J</i> , entirely on the margin " (169 m.)  | ff. 43, 66, 72, 88 v.             |
|   | { <i>J</i> " " ff. 15 v., 19 v., 33 v., 58 v., 117, 121 v.  |                                   |
- The other versals<sup>4</sup> occupy a space (H. 31 m.) equivalent to 2 lines of the larger type, the floriations in the margin extend over a space varying in height from 57 to 129 m.
- |   |  |  |
|---|--|--|
| 7 | { <i>A</i> ff. 34, 56, 111 v., 120 v.  |  |
|   | { <i>A</i> ff. 22, 37 v., 38, <sup>5</sup> 78, 119, 141 v. <sup>6</sup>          |  |
| 8 | { <i>B</i> ff. 19, 31, 101 v.  |  |
|   | { <i>B</i> ff. 16 v., 24 v., 40 v., 42, 51, 88, 100 v., 111, 116, 122 v., 130 v. |  |

<sup>1</sup> Some of the floriations are more or less violet; this, however, is purely accidental, and owing to the printer not having taken care to remove all traces of one colour previously to using the other. In the Althorp copy the pattern on the body of the blue *C* and *D* has been entirely over-painted by the illuminator.

<sup>2</sup> The *B* is blue, with red floriations, in the copy at the British Museum.

<sup>3</sup> The *D* on f. 115 is blue, with red foliations, in the copy at Windsor Castle.

<sup>4</sup> The 4-line *S* and the 2-line *F*, *K*, *L*, *P* and *Q* project into the margin.

<sup>5</sup> The *A* on f. 38 is red, with blue floriations, in the copies at the British Museum and Windsor Castle.

<sup>6</sup> Ff. 137–141 are wanting in the copies at the British Museum and Windsor Castle.



|    |   |   |  |
|----|---|---|--|
| 9  | { | C | ff. 5, 8 v., 12 v., 23 v., 76 v., 94, 103, 107, 115 v., <sup>1</sup> 125 v., <sup>2</sup> 127, 134 v.  |
|    |   | C | ff. 2, 35, 48 v., 84, 105, 118 v.  |
|    | { | D | ff. 2, <sup>1</sup> 3 v., 8, 13 v., 15 v., 16, <sup>1</sup> 21 v., <sup>3</sup> 28, 64, 81 v., 83, 86 v., 89 v.,<br>92 v., 96 v., 99 v., 109 v., 114 v., 118, 123 v., 141. <sup>4</sup>  |
| 10 | { | D | ff. 3, 4 v., 7 v., 10, 21, 23, 28 v., <sup>5</sup> 32, 44, 46 v., 52 v., 54 v., 56 v.,<br>72, 73 v., 86 v., 95, 95 v., 98 v., 123, 127 v., 129 v., 141, <sup>4</sup> 141 v. <sup>4</sup> |
|    | { | E | ff. 9 v., 41, 50, 53 v., 58 v., 124 v., <sup>1</sup> 128 v., <sup>6</sup> 131 v., 142.   |
| 11 | { | E | ff. 13 v., 18 v., 38 v., 60, 63, 64 v., 65 v., 66 v., 69, 136.   |
| 12 |   | F | f. 89 v.   |
|    | { | I | ff. 23, 39, 99. <sup>8</sup>   |
| 13 | { | I | ff. 6 v., <sup>7</sup> 135, 137. <sup>4</sup>  |
| 14 |   | K | f. 137 v. <sup>4</sup>   |
|    | { | L | ff. 17 v., 29 v., 116 v., 119, 119 v., 133.  |
| 15 | { | L | ff. 118, 120, 125, 132 v., 133 v.  |
|    | { | M | ff. 34 v., 47 v., 61 v.  |
| 16 | { | M | ff. 30 v., 55, 62, 90 v., 99, 123 v., 134.   |
|    | { | N | ff. 44 v., 64 v., 122.   |
| 17 | { | N | ff. 29 v., 77, 120 v., 136 v.  |
|    | { | O | ff. 55, 134, 141, 141 v. <sup>4</sup>  |
| 18 | { | O | ff. 140 v., 141, <sup>4</sup> 142 v., 143. <sup>7</sup>  |
|    | { | P | ff. 36, 141 v., <sup>4</sup> 143.  |
| 19 | { | P | ff. 109, 143 v.  |
|    | { | Q | ff. 1 v., <sup>1</sup> 33, 51 v., 57 v., 74, 87 v., 121, 135.  |
| 20 | { | Q | ff. 26, 82.  |
| 21 |   | R | ff. 25, 32. <sup>8</sup>   |
|    | { | S | ff. 62 v., 122 v.  |
| 22 | { | S | ff. 7, 126 v.  |
|    | { | T | ff. 68 v., 136.  |
| 23 | { | T | f. 14 v.   |
|    | { | U | ff. 2 v., <sup>1</sup> 7 v., 77 v., 130, <sup>6</sup> 137. <sup>4</sup>  |
| 24 | { | U | ff. 75 v., 93 v.   |

<sup>1</sup> The C on f. 115 v., the D on ff. 2 and 16, the E on f. 124 v., the Q on f. iv., and the U on f. 2 v. are red with red foliations in the Windsor Castle copy.

<sup>2</sup> The C on f. 125 v. is blue, with red foliations, in the British Museum copy.

<sup>3</sup> The D on f. 21 v. is blue, with red foliations, in the Windsor Castle copy.

<sup>4</sup> Ff. 137-141 are wanting in the copies at the British Museum and Windsor Castle.

<sup>5</sup> The D on f. 28 v. is red, with blue foliations, in the Windsor Castle copy.

<sup>6</sup> The E on f. 128 v., the I on f. 99, and the U on f. 130 are red with red foliations in both this and the Windsor Castle copy.

<sup>7</sup> The I on f. 6 v. and the O on ff. 142 v. and 143 are red, with blue foliations in the other two copies.

<sup>8</sup> The other two copies have a blue R with red foliations on f. 34 v., here omitted and supplied by hand without foliations.

The 6-line B, the 4-line D and S, the marginal J and the 2-line B, D, F, L, M, N, P, Q, R and S, excellent both in design and execution, are, I believe, by one hand. As to the 2-line T, I am doubtful. The 4-line C is very good, but is unlike all the others, being designed on a different principle. The 4-line E, a clever design well carried out, is the work of a third hand, but wants the spirit and elegance of the letters by the designer of the B.

Most of the versals in this copy have been touched up by hand with a more brilliant red and a bright ultramarine blue; this has been detrimental to the delicate ornamentation in the body of the five larger letters, the superposed colour having spread on to the reserved vellum ground; in two cases (ff. 49 and 98) it has covered it entirely. The illuminator omitted to retouch the 2-line E on f. 38 v., which remains as when the volume left the publishers' office, of a dull grey blue. The 2-line D on f. 95 v. was also printed with red floriations; the stenciller, when about to colour the body of the letter, took up the wrong brush; perceiving his mistake, he stayed his hand; the vertical limb remains dull blue, the curved part red, and the floriations dull red.<sup>1</sup> These two instances clearly prove what was done at the publishers' offices and what subsequently to the sale of the volume.

As no correct account of the printed contents of this Psalter has yet been published,<sup>2</sup> I have drawn up the following table, the rigorous accuracy of which may be relied on. I have printed the words at full length, but have taken care to keep to the exact spelling of the text.

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<sup>1</sup> In the Windsor copy the blue versals have not been retouched, and offer a striking contrast to the bright light ultramarine capitals of the manuscript additions.

<sup>2</sup> A VON DER LINDE (*Quellenforschungen*, 20-30) is the only writer who has as yet attempted to give such an account; but his essay, apparently written from notes, and not revised in presence of the Psalter, abounds with mistakes. Moreover, he has, like all previous writers, entirely failed to recognise the true character of Fust and Schoffer's work. He calls this Psalter the *Editio princeps* of the Mentz Breviary. It is, however, nothing of the sort. A Breviary consists, leaving aside the Kalendar and preliminary matter, of four parts: 1, the Proper of the Season; 2, the Psalter; 3, the Proper, and, 4, the Common of Saints. This book contains only one of these four parts—the second, and this is not according to the use of Mentz. Indeed, it would never have answered commercially to print a choir Psalter of this importance according to the use of any one diocese (excepting perhaps Sarum and Utrecht), for it must be remembered that the religious orders had their own uses, and did not follow that of the diocese. The possible sale of a Psalter, according to the use of Mentz, would have been restricted to the cathedral and parochial churches of the diocese; these at that time would have had, each according to its importance, one or more manuscript noted Psalters which they would only replace when deteriorated by long use. The

| Folio. | line. | Psalm.  | CONTENTS.  |
|--------|-------|---------|--|
| I      | 7     | I       | Beatus vir qui non abiit   |
| I v.   | I     | II      | Qvare fremuerunt gentes :  |
| 2      | I     | III     | Domine quid multiplicati   |
|        | 14    | IV      | Cum inuocarem exaudiuit  |
| 2 v.   | 10    | V       | Verba mea auribus  |
| 3      | 15    | VI      | Domine ne in furore tuo  |
| 3 v.   | 14    | Antiph. | Seruite domino in timore, <sup>1</sup> ā Ex omnibus <sup>2</sup> evovae <sup>3</sup> |
|        | 15    | VII     | Domine deus meus in te speravi :   |
| 4 v.   | 4     | VIII    | Domine dominus noster :  |
| 5      | I     | IX      | Confitebor tibi domine.  |
| 6 v.   | 11    | X       | In domino confido  |
| 7      | 5     |         | <i>space of 2 lines</i>  |
|        | 7     | XI      | Saluum me fac domine   |
| 7 v.   | 4     | XII     | Vsquequo domine  |
|        | 16    | XIII    | Dixit insipiens in corde suo :   |
| 8      | 18    | XIV     | Domine quis habitabit  |
| 8 v.   | 10    |         | <i>space of 5 lines</i>  |
|        | 15    | XV      | Conserua me domine   |
| 9      | 17    |         | <i>space of 4 lines</i>  |

generally received opinion that Fust and Schoffer went to the trouble and expense of preparing type to print some fifteen or twenty copies for the churches of Mentz is simply absurd. They printed the Psalms, Canticles and Hymns in *general* use, and left blank spaces in which the purchasers could insert by hand, together with the musical notation, the antiphons, etc., *proper* to the use which they followed. Thus the blanks in one copy would contain the antiphons according to the use of Mentz, another those according to the use of Worms, a third those of Speyer, Trier, Strassburg or some other church. Most likely some hundred copies of this Psalter were printed. The present copy was, no doubt, sold by Fust and Schoffer to the Premonstratensian Canons, as it contains the Antiphons, Versicles, etc., according to the use of that order.

<sup>1</sup> The first Antiphon : Servite Domino in timore, being in general use in the churches which followed this arrangement of the Psalms, is printed.

<sup>2</sup> These are the two first words of the second Antiphon according to the use of Mentz and a few other churches. They have been erased in the present copy, and the first word of that used by the Premonstratensians written in their place.

<sup>3</sup> The vowels of the last words of the Gloria Patri—*seculorum amen*;—the notes placed above them form the ending of the chant to which the following Psalm had to be sung. The first note of the evovae—the prevailing or reciting note of the chant—and the final note of the antiphon give the tone of the chant. This word, or rather this compages of letters, has, of course, no connexion whatever with the Bacchic shout of Io or Evoe. I should not allude here to this silly story were it not that on several occasions I have heard it repeated by persons who noticed the presence of the evovae in one or other of the books exhibited, and who evidently believed in its truth.

| Folio. | line. | Psalm.  | CONTENTS.   |
|--------|-------|---------|---|
| 9 v.   | 1     | XVI     | Exaudi domine iusticiam   |
| 10     | 11    |         | <i>space of 2 lines</i>   |
|        | 13    | XVII    | Diligam te domine fortitudo   |
| 12 v.  | 7     |         | <i>space of 4 lines</i>   |
|        | 11    | XVIII   | Celi enarrant gloriam dei :   |
| 13     | 19    |         | <i>space of 2 lines</i>   |
| 13 v.  | 1     | XIX     | Exaudiat te dominus   |
|        | 17    |         | <i>space of 2 lines</i>   |
|        | 19    | XX      | Domine in virtute tua   |
| 14 v.  | 4     |         | <i>space of 4 lines</i>   |
|        | 8     | Hymnus  | Te deum laudamus :  |
| 15     | 18    |         | <i>space of 3 lines</i>   |
| 15 v.  | 1     | XCII    | Dominus regnavit decorem  |
|        | 12    |         | <i>space of 4 lines</i>   |
|        | 16    | XCIX    | Jubilate deo omnis terra : servite  |
| 16     | 5     |         | <i>space of 4 lines</i>   |
|        | 9     | LXII    | Deus deus meus : ad te  |
| 16 v.  | 9     |         | <i>space of 4 lines</i>   |
|        | 13    | Cantic. | Benedicite omnia opera domini domino :  |
| 17 v.  | 6     |         | <i>space of 6 lines</i>   |
|        | 12    | CXLVIII | Laudate dominum de celis :  |
| 18     | 12    | CXLIX   | cantate domino canticum novum :   |
| 18 v.  | 5     | CL      | Laudate dominum in sanctis  |
|        | 15    |         | <i>space of 5 lines</i>   |
|        | 20    | Hymnus  | Ecce iam noctis tenuatur umbra  |
| 19     | 7     | Vers.   | In matutinis  |
|        | 8     | Resp.   | Quia fuisti   |
|        |       | Cantic. | Benedictus dominus  |
| 19 v.  | 10    | Hymnus  | Iam lucis orto sidere, <i>with space of one line above<br/>and below for the musical notation</i> |
|        | 17    |         | <i>space of 4 lines</i>   |
| 20     | 1     | XXI     | Deus, Deus meus respice   |
| 21     | 17    | XXII    | Dominus regit me  |
| 21 v.  | 10    | XXIII   | Domini est terra  |
| 22     | 6     | XXIV    | Ad te domine leuavi   |
| 23     | 1     | XXV     | Iudica me domine quoniam  |
|        | 19    | LIII    | Deus in nomine tuo saluum   |
| 23 v.  | 11    | CXVII   | Confitemini domino quoniam  |
| 24 v.  | 14    | CXVIII  | Beati immaculati in via :   |

| Folio. | line. | Psalm. | CONTENTS.  |
|--------|-------|--------|--|
| 25     | 17    | CXVIII | Retribue seruo tuo   |
| 26     | 1     | Symb.  | Quicumque vult   |
| 27 v.  | 12    |        | <i>space of 6 lines</i>  |
|        | 18    | Cap.   | Omnis homo quicumque inuocauerit nomen<br>domini saluus erit in christo ihesu domino<br>nostro. Deo gratias                                  |
| 28     | 1     | Cap.   | Domine miserere nostri te enim expectaui-<br>mus. esto brachium nostrum in mane.<br>et salus nostra in tempore tribulacionis.<br>Deo gratias |
|        | 4     |        | R. Christe fili dei viui etc. V. Exsurge Domine<br>adiuua nos. Et redime nos propter nomen<br>sanctum tuum.                                  |
|        | 5     | Preces | Kyrieleyson &c.  |
| 29 v.  | 11    | Hymnus | Nunc sancte nobis spiritus   |
|        | 17    | CXVIII | Legem pone michi   |
| 30 v.  | 2     | CXVIII | MEMOR esto verbi tui   |
| 31     | 7     | CXVIII | Bonitatem fecisti cum seruo tuo  |
| 31 v.  | 14    |        | <i>space of 7 lines</i>  |
| 32     | 1     |        | <i>space of 12 lines</i>   |
|        | 13    | Hymnus | RECTOR potens verax deus   |
|        | 19    | CXVIII | Defecit in salutare tuum   |
| 33     | 4     | CXVIII | Quomodo dilexi legem tuam  |
| 33 v.  | 8     | CXVIII | Iniquos odio habui :   |
| 34     | 11    |        | <i>space of 8 lines</i>  |
|        | 19    | Cap.   | ALTER alterius onera portate. et sic adim-<br>plebitis legem Christi. Deo gracias.   |
| 34 v.  | 1     |        | <i>space of 4 lines</i>  |
|        | 5     | Hymnus | REERUM deus tenax vigor  |
|        | 11    | CXVIII | Mirabilia testimonia tua :   |
| 35     | 15    | CXVIII | CLAMAUI in toto corde meo  |
| 36     | 1     | CXVIII | Principes persecuti sunt   |
| 36 v.  | 6     |        | <i>space of 14 lines</i>   |
| 37     | 1     |        | <i>space of 2 lines</i>  |
|        | 3     | XXVI   | Dominus illuminatio mea  |
| 37 v.  | 16    | XXVII  | Ad te domine clamabo   |
| 38     | 17    |        | <i>space of 2 lines</i>  |
|        | 19    | XXVIII | Afferte domino filij dei :   |
| 38 v.  | 15    | XXIX   | Exaltabo te domine   |

| Folio. | line. | Psalm.  | CONTENTS.                       |
|--------|-------|---------|---------------------------------|
| 39     | 17    |         | <i>space of 2 lines</i>         |
|        | 19    | XXX     | IN te domine speraui            |
| 40 v.  | 10    | XXXI    | Beati quorum remisit            |
| 41     | 14    |         | <i>space of 2 lines</i>         |
|        | 16    | XXXII   | Exultate iusti in domino :      |
| 42     | 9     | XXXIII  | Benedicam dominum               |
| 43     | 1     |         | <i>space of 2 lines</i>         |
|        | 3     | XXXIV   | Jvdica domine nocentes me :     |
| 44     | 15    | XXXV    | Dixit iniustus ut delinquat     |
| 44 v.  | 16    |         | <i>space of 2 lines</i>         |
| 44 v.  | 18    | XXXVI   | Noli emulari in malignantibus : |
| 46 v.  | 4     | XXXVII  | Domine ne in furore tuo         |
| 47 v.  | 4     |         | <i>space of 4 lines</i>         |
|        | 8     | L       | Miserere mei deus               |
| 48 v.  | 3     |         | <i>space of 6 lines</i>         |
|        | 9     | C       | Confitebor tibi domine          |
| 49     | 5     |         | <i>space of 12 lines</i>        |
|        | 17    | XXXVIII | Dixi custodiam vias meas :      |
| 50     | 7     | XXXIX   | Expectans expectaui             |
| 51     | 6     |         | <i>space of 2 lines</i>         |
|        | 8     | XL      | Beatus qui intelligit           |
| 51 v.  | 13    | XLI     | Quemadmodum desiderat           |
| 52 v.  | 2     |         | <i>space of 2 lines</i>         |
|        | 4     | XLIII   | Deus auribus nostris            |
| 53 v.  | 12    | XLIV    | Eructavit cor meum              |
| 54 v.  | 5     |         | <i>space of 2 lines</i>         |
|        | 7     | XLV     | Deus noster refugium            |
| 55     | 5     | XLVI    | Omnes gentes plaudite           |
|        | 17    |         | <i>space of 2 lines</i>         |
|        | 19    | XLVII   | Magnus dominus                  |
| 56     | 1     | XLVIII  | Audite hec omnes gentes :       |
| 56 v.  | 17    |         | <i>space of 2 lines</i>         |
|        | 19    | XLIX    | Deus deorum dominus             |
| 57 v.  | 17    | LI      | Quid gloriaris in malitia :     |
| 58     | 14    |         | <i>space of 7 lines</i>         |
| 58 v.  | 1     | XLII    | Jvdica me deus                  |
|        | 13    |         | <i>space of 6 lines</i>         |
|        | 19    | C       | Ego dixi in dimidio             |
| 59 v.  | 7     |         | <i>space of 14 lines</i>        |

| Folio. | line. | Psalm.  | CONTENTS.                        |
|--------|-------|---------|----------------------------------|
| 60     | 1     | LII     | Djxit insipiens in corde suo :   |
|        | 17    | LIV     | Exaudi deus orationem meam :     |
| 61 v.  | 1     |         | <i>space of 2 lines</i>          |
|        | 3     | LV      | Mjserere mei deus quoniam        |
| 62     | 6     | LVI     | Mjserere mei deus miserere mei : |
| 62 v.  | 7     |         | <i>space of 2 lines</i>          |
|        | 9     | LVII    | Sj vere utique iusticiam         |
| 63     | 8     | LVIII   | Eripe me de inimicis meis        |
| 64     | 1     |         | <i>space of 2 lines</i>          |
|        | 3     | LIX     | Deus repulisti nos               |
| 64 v.  | 4     | LX      | Exaudi deus deprecationem        |
|        | 17    |         | <i>space of 2 lines</i>          |
|        | 19    | LXI     | Nonne deo subiecta erit          |
| 65 v.  | 1     | LXIII   | Exaudi deus orationem meam       |
|        | 19    |         | <i>space of 2 lines</i>          |
| 66     | 1     | LXV     | Jvbilate deo omnis terra         |
| 66 v.  | 14    | LXVII   | Exsurgat deus et dissipentur     |
| 68     | 19    |         | <i>space of 2 lines</i>          |
| 68 v.  | 1     |         | <i>space of 3 lines</i>          |
|        | 4     | LXIV    | Te decet ymnus                   |
| 69     | 10    |         | <i>space of 4 lines</i>          |
|        | 14    | C       | Exultavit cor meum               |
| 70     | 1     |         | <i>space of 12 lines</i>         |
| 70     | 13    | LXVIII  | Saluum me fac deus               |
| 72     | 1     | LXIX    | Deus in adiutorium               |
|        | 12    |         | <i>space of 2 lines</i>          |
|        | 14    | LXX     | In te domine speraui             |
| 73 v.  | 1     | LXXI    | Deus iudicium tuum               |
| 74     | 14    |         | <i>space of 2 lines</i>          |
|        | 16    | LXXII   | Qvam bonus israel deus :         |
| 75 v.  | 1     | LXXIII  | Vt quid deus repulisti           |
| 76 v.  | 3     |         | <i>space of 2 lines</i>          |
|        | 5     | LXXIV   | Confitebimur tibi deus           |
| 77     | 4     | LXXV    | Notus in iudea deus :            |
| 77 v.  | 3     |         | <i>space of 2 lines</i>          |
|        | 5     | LXXVI   | Voce mea ad dominum              |
| 78     | 18    | LXXVII  | Attendite popule meus.           |
| 81 v.  | 5     |         | <i>space of 2 lines</i>          |
|        | 7     | LXXVIII | Deus venerunt gentes             |

| Folio. | line. | Psalm.   | CONTENTS.                            |
|--------|-------|----------|--------------------------------------|
| 82     | 18    | LXXIX    | Qvi regis israhel                    |
| 83     | 11    |          | <i>space of 6 lines</i>              |
|        | 17    | LXXXIX   | Domine refugium factus es            |
| 84     | 10    |          | <i>space of 4 lines</i>              |
|        | 14    | C        | Cantemus domino gloriose             |
| 85 v.  | 1     |          | <i>space of 12 lines</i>             |
|        | 13    | LXXX     | Exultate deo adiutori nostro :       |
| 86 v.  | 1     | LXXXI    | Deus stetit in synagoga              |
|        | 13    |          | <i>space of 2 lines</i>              |
|        | 15    | LXXXII   | Deus quis similis erit tibi :        |
| 87 v.  | 3     | LXXXIII  | Qvam dilecta tabernacula             |
| 88     | 6     |          | <i>space of 2 lines</i>              |
|        | 8     | LXXXIV   | Benedixisti domine terram            |
| 88 v.  | 10    | LXXXV    | Inclina domine aurem tuam            |
| 89 v.  | 1     |          | <i>space of 2 lines</i>              |
|        | 3     | LXXXVI   | Fundamenta eius                      |
|        | 14    | LXXXVII  | Domine deus salutis mee :            |
| 90 v.  | 7     |          | <i>space of 2 lines</i>              |
|        | 9     | LXXXVIII | Mjsericordias domini :               |
| 92 v.  | 16    | XCIII    | Deus vltionum dominus :              |
| 93 v.  | 13    | XCIV     | Venite exultemus domino :            |
| 94     | 14    |          | <i>space of 2 lines</i>              |
|        | 16    | XCV      | Cantate domino canticum              |
| 95     | 1     | XCVI     | Dominus regnavit exultet             |
| 95 v.  | 1     |          | <i>space of 6 lines</i>              |
|        | 7     | CXLII    | Domine exaudi orationem meam         |
| 96     | 17    |          | <i>space of 4 lines</i>              |
| 96 v.  | 1     | Cantic.  | Domine audiui auditum tuum :         |
| 97 v.  | 11    |          | <i>space of 10 lines</i>             |
| 98     | 1     |          | <i>space of 4 lines</i>              |
|        | 5     | XCVII    | Cantate domino canticum nouum :      |
| 98 v.  | 3     | XCVIII   | Dominus regnavit irascantur populi : |
| 99     | 1     |          | <i>space of 2 lines</i>              |
|        | 3     | XCIX     | Ivbilate deo omnis terra.            |
|        | 12    | C        | Mjsericordiam et iudicium            |
| 99 v.  | 10    |          | <i>space of 2 lines</i>              |
|        | 12    | CI       | Domine exaudi orationem meam :       |
| 100 v. | 19    | CII      | Benedic anima mea domino : et omnia  |
| 101 v. | 17    |          | <i>space of 2 lines</i>              |



| Folio. | line. | Psalm.  | CONTENTS.                           |
|--------|-------|---------|-------------------------------------|
| 101 v. | 19    | CIII    | Benedic anima mea domino : domine   |
| 103    | 16    | CIV     | Confitemini domino et inuocate      |
| 105    | 5     |         | <i>space of 2 lines</i>             |
|        | 7     | CV      | Confitemini domino quoniam bonus :  |
| 107    | 11    | CVI     | Confitemini domino quoniam bonus :  |
| 109    | 1     |         | <i>space of 2 lines</i>             |
|        | 3     | CVII    | Paratum cor meum deus               |
| 109 v. | 5     | CVIII   | Deus laudem meam ne tacueris :      |
| 110 v. | 18    |         | <i>space of 3 lines</i>             |
| 111    | 1     |         | <i>space of 4 lines</i>             |
|        | 5     | XCI     | Bonum est confiteri domino :        |
| 111 v. | 10    |         | <i>space of 4 lines</i>             |
|        | 14    | Cantic. | Audite celi que loquor :            |
| 114    | 19    |         | <i>space of 2 lines</i>             |
| 114 v. | 1     |         | <i>space of 8 lines</i>             |
|        | 9     | LXVI    | Deus misereatur nostri              |
| 115    | 1     |         | <i>space of 2 lines</i>             |
|        | 3     | CIX     | Dixit dominus domino meo :          |
|        | 17    |         | <i>space of 4 lines</i>             |
| 115 v. | 1     | CX      | Confitebor tibi domine              |
|        | 19    |         | <i>space of 2 lines</i>             |
| 116    | 1     |         | <i>space of 4 lines</i>             |
|        | 5     | CXI     | Beatus vir qui timet dominum :      |
| 116 v. | 2     |         | <i>space of 4 lines</i>             |
|        | 6     | CXII    | Laudate pueri dominum :             |
|        | 17    |         | <i>space of 4 lines</i>             |
| 117    | 1     | CXIII   | In exitu israel de egipto :         |
| 117 v. | 19    |         | <i>space of 2 lines</i>             |
| 118    | 2     | Hymnus  | Deus creator optime                 |
|        | 11    |         | <i>space of 4 lines</i>             |
|        | 15    | CXIV    | Dilexi quoniam exaudiet             |
| 118 v  | 9     |         | <i>space of 4 lines</i>             |
|        | 13    | CXV     | Credidi propter quod locutus sum :  |
| 119    | 6     |         | <i>space of 2 lines</i>             |
|        | 8     | CXVI    | Laudate dominum omnes gentes :      |
|        | 13    |         | <i>space of 4 lines</i>             |
|        | 17    | CXIX    | Ad dominum cum tribularer clamaui : |
| 119 v. | 7     |         | <i>space of 4 lines</i>             |
|        | 11    | CXX     | Leuaui oculos meos in montes :      |

| Folio. | line. | Psalm.   | CONTENTS.                         |
|--------|-------|----------|-----------------------------------|
| 120    | 2     |          | <i>space of 6 lines</i>           |
|        | 8     | CXXI     | Letatus sum in hijs               |
| 120 v. | 1     |          | <i>space of 4 lines</i>           |
|        | 5     | CXXII    | Ad te leuau i oculos meos :       |
|        | 14    |          | <i>space of 4 lines</i>           |
|        | 18    | CXXIII   | Njsi quia dominus                 |
| 121    | 10    |          | <i>space of 4 lines</i>           |
|        | 14    | CXXIV    | Qui confidunt in domino           |
| 121 v. | 4     |          | <i>space of 4 lines</i>           |
|        | 8     | CXXV     | JN conuertendo dominus            |
|        | 19    |          | <i>space of 2 lines</i>           |
| 122    | 1     |          | <i>space of 4 lines</i>           |
|        | 5     | CXXVI    | Njsi dominus edificauerit         |
|        | 15    |          | <i>space of 6 lines</i>           |
| 122 v. | 1     | CXXVII   | Beati omnes qui timent            |
|        | 11    |          | <i>space of 4 lines</i>           |
|        | 15    | CXXVIII  | Sepe expugnauerunt me             |
| 123    | 8     |          | <i>space of 4 lines</i>           |
|        | 12    | CXXIX    | De profundis clamaui              |
| 123 v. | 3     |          | <i>space of 4 lines</i>           |
|        | 7     | CXXX     | Domine non est exaltatum          |
|        | 14    |          | <i>space of 5 lines</i>           |
|        | 19    | CXXXI    | Memento domine dauid :            |
| 124 v. | 7     |          | <i>space of 4 lines</i>           |
|        | 11    | CXXXII   | Ecce quam bonum                   |
|        | 18    |          | <i>space of 3 lines</i>           |
| 125    | 1     | CXXXIV   | Laudate nomen domini :            |
| 125 v. | 12    |          | <i>space of 4 lines</i>           |
|        | 16    | CXXXV    | Confitemini domino quoniam bonus: |
| 126 v. | 1     |          | <i>space of 6 lines</i>           |
|        | 7     | CXXXVI   | Super flumina babilonis           |
| 127    | 5     |          | <i>space of 7 lines</i>           |
|        | 12    | CXXXVII  | Confitebor tibi domine            |
| 127 v. | 10    |          | <i>space of 4 lines</i>           |
|        | 14    | CXXXVIII | Domine probasti me                |
| 128 v. | 15    |          | <i>space of 4 lines</i>           |
|        | 19    | CXXXIX   | Eripe me domine                   |
| 129 v. | 2     |          | <i>space of 4 lines</i>           |
|        | 6     | CXL      | Domine clamaui ad te              |

| Folio. | line. | Psalm.   | CONTENTS.                                 |
|--------|-------|----------|---|
| 130    | 7     |          | <i>space of 4 lines</i>                   |
|        | 11    | CXLI     | Voce mea ad dominum clamaui :             |
| 130 v. | 7     |          | <i>space of 7 lines</i>                   |
|        | 14    | CXLIII   | Benedictus dominus deus meus              |
| 131 v. | 3     |          | <i>space of 4 lines</i>                   |
|        | 7     | CXLIV    | Exultabo te deus meus                     |
| 132 v. | 4     |          | <i>space of 4 lines</i>                   |
|        | 8     | CXLV     | Lauda anima mea dominum                   |
| 133    | 3     |          | <i>space of 4 lines</i>                   |
|        | 7     | CXLVI    | Laudate dominum quoniam bonus             |
| 133 v. | 6     |          | <i>space of 4 lines</i>                   |
|        | 10    | CXLVII   | Lauda iherusalem dominum :                |
| 134    | 4     |          | <i>space of 3 lines</i>                   |
|        | 7     | Hymnus   | O Lux beata trinitas                      |
|        | 14    | Cantic.  | Magnificat anima mea dominum              |
| 134 v. | 8     | IV       | Cum inuocarem                             |
| 135    | 5     | LXX      | In te domine speraui                      |
|        | 15    | XC       | Qui habitat in adiutorio                  |
| 136    | 3     | CXXXIII  | Ecce nunc benedicite domino :             |
|        | 8     |          | <i>space of 3 lines</i>                   |
|        | 11    | Hymnus   | Te lucis ante terminum                    |
|        | 16    | Cap.     | Pacem veritatem et iusticiam diligite ait |
|        | 18    | Cap.     | Tu in nobis es domine et nomen            |
| 136 v. | 1     |          | <i>space of 4 lines</i>                   |
|        | 5     | Cantic.  | Nunc dimittis                             |
|        | 11    |          | <i>space of 2 lines</i>                   |
|        | 13    |          | Kyrieleyson. Preces                       |
| 137    | 11    | Coll.    | Illumina quesumus domine                  |
|        | 16    | Coll.    | Vigila super nos eterne                   |
| 137 v. | 1     | Litaniae | Kyrieleyson                               |
| 142    | 1     |          | Preces minores                            |
| 142 v. | 1     |          | Preces maiores                            |
| 143 v. | 1     | Colophon | Presens psalmodum codex venustate capi-   |

talium decoratus | Rubricationibusque sufficienter distinctus, | Ad inuentione artificiosa imprimendi ac caracterizandi | absque calami vlla exaracione sic effigiatus, Et ad eusebiam dei industrie est consummatus, Per Johannem fust | Cuius maguntinum Et Petrum Schoffer de Gernsheim, | Anno domini Millesimo. cccc. lviij. In vigilia Assumpcionis,

The statements made by previous writers as to mistakes in the printed text of this Psalter are so utterly at variance with the truth that I have thought it well to give here a complete list of all, even the slightest errors, in two quires (ff. 1 v. to 20 v.). I do not give those on the recto of f. 1, because the 8 first lines of that page, here reproduced, were composed afresh before the British Museum copy was printed, and the entire page again re-composed before the Windsor copy was printed. I shall give a full account of these changes elsewhere, and show why they were made. In the following table *supplied* and *altered* mean additions and alterations by hand, after—in some cases, long after—the impression; *corrected* is applied to corrections effected by the corrector of the press during the impression of the Psalter.

| F.    | l. | Psalm. | Errors in the Althorp copy.              | Alterations by hand. | British Museum.     | Windsor.  |
|-------|----|--------|--|----------------------|---------------------|-----------|
| I v., | 3  | II, 2  | : <i>omitted after</i> vnum              | supplied             | supplied and erased | corrected |
|       |    |        | : <i>inserted after</i> dominum          | erased               | erased              | corrected |
|       | 4  | 3      | Disrumpamus <i>for</i> Dirumpamus        | s erased             | s erased            |           |
|       | 11 | 7      | : <i>omitted after</i> me                | supplied             |                     |           |
|       |    |        | : <i>inserted after</i> tu               | erased               | erased              |           |
| 2,    | 4  | III, 3 | : <i>omitted after</i> es                | supplied             | corrected           | corrected |
|       |    |        | : <i>inserted after</i> mea              | erased               | corrected           | corrected |
|       | 7  | 5      | : <i>omitted after</i> sum               | supplied             |                     |           |
|       |    |        | : <i>inserted after</i> exsurrexi        | erased               | erased              |           |
|       | 18 | IV, 3  | : <i>inserted after</i> vanitatem        | erased               | corrected           | corrected |
| 2 v., | 2  | 5      | : et <i>inserted before</i> in cubilibus | erased               | erased              |           |
|       |    |        | compungimi <i>for</i> compungimini       | altered              | corrected           | corrected |
|       | 7  | 8      | : <i>inserted after</i> frumenti         | erased               | corrected           | corrected |
|       |    |        | : <i>omitted after</i> sui               | supplied             | corrected           | corrected |
|       | 13 | v, 3   | : <i>omitted before</i> domine           | supplied             |                     |           |
|       |    |        | : <i>inserted after</i> domine           | erased               | erased              |           |
| 3,    | 6  | 11     | : <i>inserted after</i> eorum            | erased               | erased              |           |
|       | 8  | 12     | : <i>inserted after</i> suis             | erased               | erased              |           |
|       | 13 |        | : <i>omitted after</i> orabo             | supplied             |                     |           |
|       | 13 | 15     | : <i>inserted after</i> Domine           | erased               | erased              |           |

**B**eatus vir qui non  
abiit in consilio impiorum  
et in via peccatorum non  
stetit: et in cathedra pesti-  
lentie non sedit. Sed  
in lege domini voluntas  
eius: et in lege eius meditabitur die ac no-  
cte. Et erit tanquam lignum quod plantatum est  
secus decursus aquarum: quod fructum suum dabit in  
tempore suo. Et folium eius non defluet: et omnia quae-  
cumque faciet prosperabuntur. Non sic impij non sic: sed  
tanquam pulvis quem proicit ventus a facie terre.  
In deo non resurgunt impij in iudicio: neque  
peccatores in consilio iustorum. Quoniam novit dominus  
viam iustorum: et iter impiorum peribit. Gloria.



| F.    | L. | Psalm.  | Errors in the Althorp copy.                          | Alterations by hand.                          | British Museum.                | Windsor.                       |
|-------|----|---------|--|---|--------------------------------|--------------------------------|
| 3,    | 14 | v, 15   | : <i>omitted after</i> tue                           | supplied                                      | supplied                       |                                |
|       | 19 | vi, 3   | * <i>et tu for</i> sed tu                            | altered                                       | altered                        |                                |
| 3 v., | 3  | 6       | : <i>inserted after</i> meo                          | erased  | erased                         |                                |
|       | 20 | vii, 4  | <i>the last word inimicis repeated on f. 4, l. 1</i> | the second crossed through in red             | corrected merito ab   inimicis | corrected merito ab   inimicis |
| 4,    | 2  | 5       | : <i>inserted after</i> comprehendat                 | erased  | erased                         |                                |
|       | 3  |         | dedncat for deducat                                  |   |                                | corrected                      |
|       | 5  | 7       | meus <i>omitted</i>                                  | supplied                                      | supplied                       |                                |
|       | 10 | 10      | : <i>inserted after</i> peccatorum                   | erased  | erased                         |                                |
|       |    |         | : <i>omitted after</i> iustum                        | supplied                                      |                                |                                |
|       | 14 | 12      | * <i>irascetur for</i> irascitur                     | altered                                       |                                |                                |
|       | 17 | 15      | * <i>parturit for</i> parturiit                      | altered                                       | altered                        |                                |
| 4 v., | 7  | viii, 3 | <i>lactantium for</i> lactentium.                    | altered                                       | altered                        |                                |
|       | 13 | 6       | <i>paulominus for</i> paulo minus                    | altered                                       |                                |                                |
|       |    |         | : <i>inserted after</i> angelis                      | not erased, but the : in the next line erased | erased                         |                                |
|       | 16 | 7       | : <i>omitted after</i> eius                          | supplied                                      |                                |                                |
|       |    | 7       | : <i>inserted after</i> vniuersas                    | erased  | erased                         |                                |
| 5,    | 8  | ix, 5   | : <i>inserted after</i> eternum                      | erased  | corrected                      | corrected                      |
|       | 10 | 6       | * <i>eorum omitted</i>                               | added   | supplied                       |                                |
|       | 12 | 8       | : <i>omitted after</i> suum                          | supplied                                      |                                |                                |
|       | 13 |         | : <i>inserted after</i> equitate                     | erased  | erased                         |                                |
| 5 v., | 1  | 13      | : <i>omitted after</i> domine                        | supplied                                      | corrected                      | corrected                      |
|       |    |         | : <i>inserted after</i> meam                         | erased  | corrected                      | corrected                      |
|       | 3  | 14      | . <i>for : after</i> mortis                          | altered                                       | corrected                      | corrected                      |
|       | 4  |         | : <i>inserted after</i> tuas                         | erased  | corrected                      | corrected                      |
| 6,    | 18 | 35      | <i>et inserted after</i> deus                        | erased  | erased                         |                                |
| 6 v., | 13 | x, 2    | : <i>inserted after</i> arcum                        | erased  | erased                         |                                |
| 7,    | 1  | 7       | * <i>Pluit for</i> Pluet                             | altered                                       | altered                        |                                |
|       | 2  | 7       | : <i>inserted after</i> procellarum                  | erased  | erased                         |                                |
|       | 12 | xi, 3   | * <i>et omitted before</i> linguam                   | supplied                                      |                                |                                |

| F.    | 1. | Psalm.  | Errors in the Althorp copy.  | Alterations by hand. | British Museum.                                | Windsor.               |
|-------|----|---------|--|----------------------|--|------------------------|
| 7,    | 14 | XI, 4   | : <i>inserted after</i> magnificabimus                                 | erased               | erased   |                        |
|       | 15 | 4       | . <i>for</i> : <i>after</i> sunt                                       | altered              | altered  |                        |
|       | 19 | 7       | : <i>inserted after</i> examinatum                                     | erased               | erased   |                        |
| 7 v., | 14 | XII, 6  | : <i>inserted after</i> tuo  | erased               | erased   |                        |
| 8,    | 8  | XIII, 7 | : <i>inserted after</i> eorum  | erased               | erased   |                        |
|       | 12 | 9       | Deum <i>for</i> Dominum<br>: <i>omitted after</i> inuocauerunt         | altered<br>inserted  | altered<br>inserted                            |                        |
|       | 13 |         | : <i>inserted after</i> timore   | erased               | erased   |                        |
|       | 14 | 10      | : <i>inserted after</i> est<br>confudisti <i>for</i> confudistis       | erased<br>altered    | erased<br>the s inserted and afterwards erased | altered                |
|       | 17 | 11      | : <i>inserted after</i> sue  | erased               | erased   |                        |
| 8 v., | 8  | XIV, 6  | : <i>inserted after</i> vsuram<br>* <i>innocentes for</i> innocentem   | erased<br>altered    | erased<br>altered                              |                        |
|       | 9  | 7       | commouebitur <i>for</i> mouebitur                                      | altered              | altered  |                        |
|       | 15 | XV, 1   | domiue <i>for</i> domine   |                      |  | corrected              |
|       | 16 |         | : <i>inserted after</i> tu<br>2 in terra sunt <i>for</i> sunt in terra | erased<br>altered    | erased<br>altered                              |                        |
| 9,    | 15 | 11      | : <i>inserted after</i> vite   | erased               | erased   |                        |
| 9 v., | 1  | XVI, 1  | : <i>omitted after</i> meam<br>: <i>inserted after</i> intende         | inserted<br>erased   | corrected<br>corrected                         | corrected<br>corrected |
|       | 5  | 3       | equitatem <i>for</i> equitates   | altered              | corrected                                      | corrected              |
|       | 8  | 5       | : <i>inserted after</i> tuorum   | erased               | erased   |                        |
|       | 11 | 7       | : <i>inserted after</i> me   | erased               | corrected                                      | corrected              |
|       | 12 |         | : <i>omitted after</i> deus<br>: <i>inserted after</i> michi           | inserted<br>erased   | corrected<br>erased                            | corrected              |
|       | 18 | 11      | : <i>inserted after</i> circumdederunt                                 | erased               | erased   |                        |
|       | 19 | 12      | * Proitientes <i>for</i> Proiicientes                                  |                      |  |                        |
| 10,   | 4  | 14      | meam <i>omitted after</i> animam                                       | added in margin      |  |                        |



| F.     | l. | Psalm.   | Errors in the Althorp copy.                | Alterations by hand. | British Museum. | Windsor.  |
|--------|----|----------|--|----------------------|-----------------|-----------|
| 10,    | 4  | XVI, 14  | : <i>inserted after</i> impio              | erased               | erased          |           |
|        | 9  | 17       | cumiusticia <i>for</i> iniusticia          | altered              | altered         |           |
|        |    |          | in <i>inserted after</i> apparebo          | erased               | erased          |           |
|        | 10 | 17       | conspectu <i>for</i> conspectui            | altered              | altered         |           |
| 10 v., | 9  | XVII, 9  | : <i>inserted after</i> commota sunt       | erased               | erased          |           |
|        | 10 | 10       | : <i>inserted after</i> ira eius           | erased               | erased          |           |
|        | 13 | 12       | * cherubin <i>for</i> cherubim             | altered              |                 |           |
| 11,    | 8  | 20       | : <i>inserted after</i> fortissimis        | erased               | erased          |           |
|        |    |          | * hijs <i>for</i> his                      | h erased             |                 |           |
| 11 v., | 9  | 33       | : <i>inserted after</i> eius               | erased               | erased          |           |
| 12,    | 16 | 49       | : <i>inserted after</i> inueterati sunt    | erased               | erased          |           |
|        | 19 | 51       | : <i>inserted after</i> michi              | erased               | erased          |           |
| 12 v., | 5  | 54       | regi <i>for</i> regis                      | altered              |                 |           |
| 13,    | 3  | XVIII, 8 | : <i>inserted after</i> fidele             | erased               | erased          |           |
|        | 7  | 10       | : <i>inserted after</i> vera               | erased               | erased          |           |
| 14,    | 6  | XX, 4    | : <i>omitted after</i> te                  | supplied             | supplied        |           |
|        |    |          | : <i>inserted after</i> ei                 | erased               | erased          |           |
|        | 7  |          | : <i>inserted after</i> seculum            | erased               | corrected       | corrected |
|        |    | 5        | * Magna gloria <i>for</i> Magna est gloria |                      | altered         |           |
| 14 v., | 11 | TeDeum 4 | * cherubin <i>for</i> cherubim             | altered              |                 |           |
|        |    |          | * seraphin <i>for</i> seraphim             | altered              |                 |           |
|        | 13 | 5        | : <i>omitted before</i> dominus            | supplied             |                 |           |
|        | 16 | 9        | : <i>omitted before</i> laudat             | supplied             |                 |           |
| 15,    | 2  | 16       | snscepturus <i>for</i> suscepturus         |                      | corrected       | corrected |
|        | 3  | 17       | de victo <i>for</i> deuicto                | altered              |                 |           |
|        | 5  | 18       | : <i>omitted after</i> sedes               | supplied             |                 |           |
|        | 8  | 21       | : <i>omitted after</i> tuis                | supplied             |                 |           |
|        | 10 | 23       | : <i>omitted after</i> eos                 | supplied             |                 |           |
|        | 17 | 28       | : <i>omitted after</i> speraui             | supplied             |                 |           |
| 15 v., | 11 | XCII, 7  | : <i>inserted after</i> domine             | erased               | erased          |           |
|        | 16 | XCIX, 1  | * domino <i>for</i> deo                    | altered              | altered         |           |
|        | 20 | 4        | : <i>omitted after</i> eius                | supplied             | corrected       | corrected |
| 16,    | 1  |          | : <i>inserted after</i> confessione        | erased               | erased          |           |
|        | 12 | LXII, 3  | et in via <i>for</i> et inuia              | altered              |                 |           |

| F.     | l. | Psalm.     | Errors in the Althorp copy.                                      | Alterations by hand. | British Museum.       | Windsor.     |
|--------|----|------------|--|----------------------|-----------------------|--------------|
| 16,    | 12 | LXII, 3    | in aquosa <i>for</i> inaquosa<br>: <i>omitted after</i> inaquosa | supplied             | corrected<br>& erased | corrected    |
|        | 13 |            | : <i>inserted after</i> tibi                                     | erased               | erased                |              |
| 16 v.  | 2  | 8          | : <i>inserted after</i> exultabo                                 | erased               | erased                |              |
|        | 4  | 9          | : <i>inserted after</i> meam                                     | erased               | corrected             | corrected    |
|        | 20 | Bened. 5   | omnis <i>for</i> omnes   | altered              |                       |              |
| 17,    | 2  | 6          | frigus et estus <i>for</i> estas                                 | altered              | corrected             | corrected    |
|        | 8  | 10         | snperexaltet <i>for</i> superexaltet                             |                      | corrected             | corrected    |
|        | 15 | 15         | *domino <i>for</i> dominum                                       |                      |                       |              |
| 17 v., | 5  | 20         | : <i>inserted after</i> gloriosus                                | erased               | erased                |              |
|        | 16 | CXLVIII, 4 | *aque que <i>for</i> aque omnes que                              |                      |                       |              |
|        | 17 |            | : <i>inserted after</i> sunt                                     | erased               | erased                |              |
|        | 19 | 6          | *in seculum et <i>for</i> in eternum et                          | altered              |                       |              |
| 18,    | 14 | CXLIX, 2   | *filia <i>for</i> filii  | altered              |                       |              |
|        | 17 | 4          | *exaltauit <i>for</i> exaltabit                                  | altered              |                       |              |
|        | 19 | 6          | *Exultaciones <i>for</i> Exaltaciones                            | altered              | Exultationes          | Exultationes |
| 18 v., | 13 | CL, 5      | : <i>inserted after</i> bene sonantibus                          | erased               | erased                |              |
| 19,    | 5  | Hymnus 9   | Prestat <i>for</i> Prestet                                       | altered              | altered               |              |
|        | 12 | Bened. 3   | quia a <i>for</i> qui a  | altered              | corrected             | corrected    |
| 19 v.  | 12 | Hymnus 5   | Liguam <i>for</i> Linguam  | altered              | altered               | altered      |
| 20,    | 2  | XXI, 1     | : <i>omitted after</i> dereliquisti                              | supplied             | supplied<br>& erased  |              |
|        | 3  |            | : <i>inserted after</i> mea                                      | erased               | erased                |              |
|        | 15 | 9          | : <i>omitted after</i> ventre                                    | supplied             | supplied<br>& erased  |              |
|        | 19 |            |  | altered              | quoniam               | quoniam      |
| 20 v., | 11 | 19         | : <i>inserted after</i> mea                                      | erased               | erased                |              |
|        | 12 | 20         | *a me: <i>omitted after</i> tuum                                 | inserted             |                       | inserted     |

Of these 39 pages, there are only five (ff. 3, 4, 7, 7 v. and 8) which are exactly alike, that is to say, printed from the same composition, in all three copies. Two other pages (ff. 1 v. and 8 v.) are alike in

the Althorp and British Museum copies, and thirty in the British Museum and Windsor copies. The text of f. 4 v. is alike in all three copies, as is also that of ff. 5 v. and 6 in the British Museum and Windsor copies, but the red-letter portion differs.

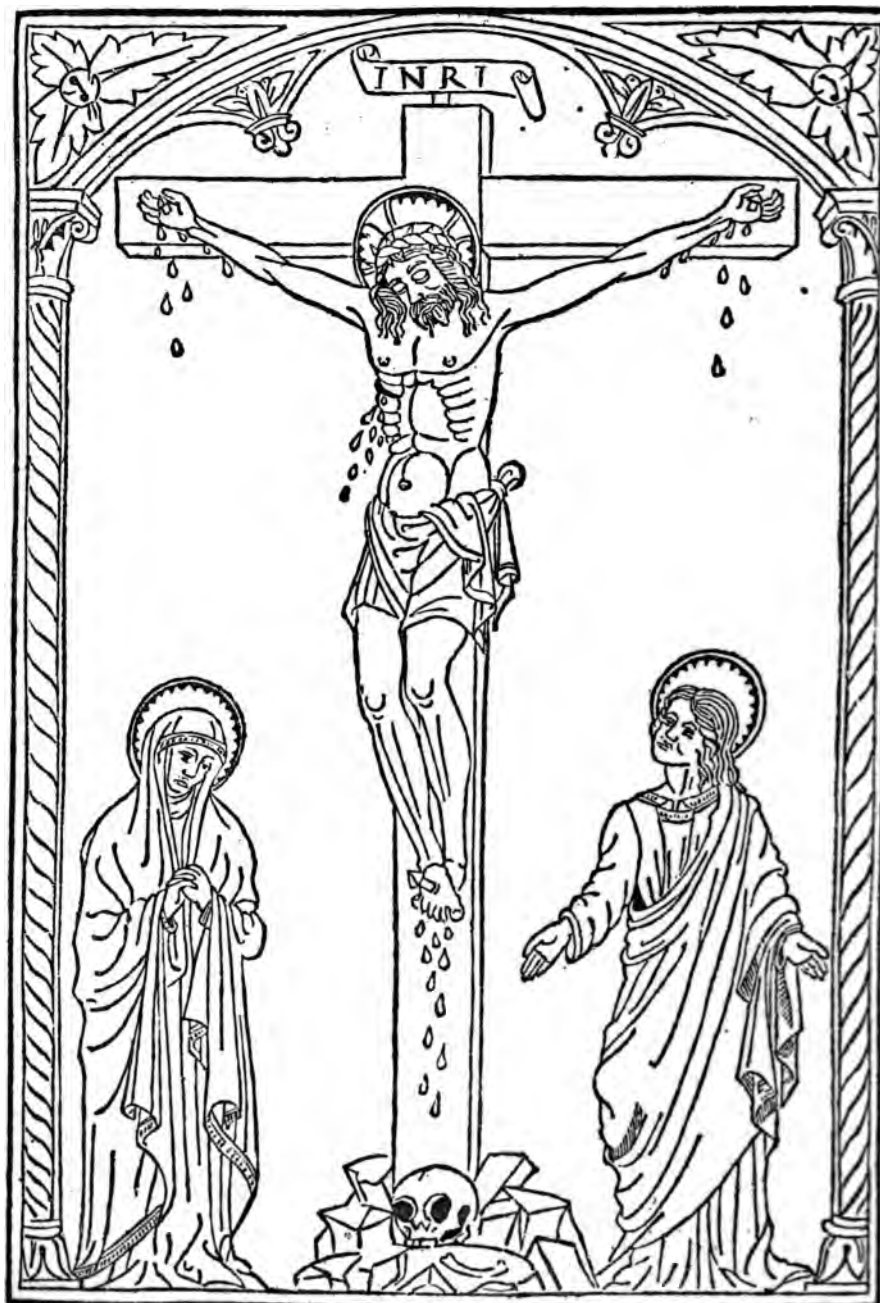
In the 39 pages there are in the Althorp copy 137 errors, which may be classed thus :

|  |       |
|--|-------|
| 1. Omissions of the : used to mark the pause in the middle of each verse ... ..  | 28    |
| 2. Insertions of the : in the wrong place ... ..   | 57    |
| 3. Errors due to negligence ... ..   | 30    |
| 4. Errors of the text which occur in contemporary Psalters, e.g., in the Mentz Breviary printed by the Brothers of Common Life in 1474, distinguished in the above table by having an asterisk (*) prefixed to them ... .. | 22    |
|  | <hr/> |
|  | 137   |

Twenty-five of these errors were corrected before these pages of the British Museum copy were printed, leaving  $21 + 47 + 22 + 22 = 112$  errors ; and four more before those of the Windsor copy were struck off, leaving  $20 + 46 + 20 + 22 = 108$  errors. But in recomposing some of the pages, fresh mistakes were introduced, so that, in these pages, the British Museum copy has  $24 + 49 + 26 + 22 = 121$  errors, and the Windsor copy  $24 + 49 + 28 + 22 = 123$  errors.

Most of the pages in the volume have been entirely re-composed once, and many twice. All, however, commence with the same and always with an entire word in all three copies, and all the pages end with the same word, with the exception of f. 3 v., which in the Althorp copy, instead of being terminated by *ab*, has *ab inimicis*, the latter word being the first on f. 4 in all three copies. It should be further noticed that the lines in the British Museum and Windsor copies are more equal in length than in the Althorp copy ; this has been effected by varying the abbreviations and by the frequent suppression of the full stop at the end of each verse.

I shall not attempt to give a list of the books in which this Psalter is noticed. It may be as well, however, to say that the earliest mention of it is in John Andrew Muller's notice of the Library of the Gymnasium at Freiburg (I, 129 and 130) published in 1653 ; the next, that in Lambecius's *Commentaria de augustissima Bibliotheca Caesarea Vindobonensi* (II, viii, 989) published at Vienna, 1665-79. From that time down to the present it is noticed in almost every work on the History of Printing.



2. Missale secundum ritum dominorum Ultramontanorum.  
Verone. 1480, 27 Augusti. Folio.

The only edition of this use, and the only Missal printed at Verona. Seven copies only known, all in Hungarian libraries; of these I have collated four, all however incomplete.

The volume is divided into five parts, and contains 358 (6, 186, 110, 40 and 16) ff., printed in red and black from type of two founts, in two columns of 29 lines each (Comp., 242 m.) to the full page, with blank spaces for the versal and initial letters of 8, 7, 6, 5, 2 or 1 line, and blank spaces for the musical notation. Without running title, signatures, or foliation, but with catchwords to every leaf in the first half of each quire, as also to the last leaf. The quires have 10 ff., excepting the first and last (thirty-sixth) which have 6 ff. each, and the eighth, eighteenth, and nineteenth, which have 12 ff. each.

The text commences (11, f. 1, col. 1): Incipit ordo missa- | lis secundum ritum | dominorum vltramou- | tanorum cum quibusdam | officiis nouis. Domini- | ca prima in aduentu | Introitus. The colophon (v, f. 16 v., col. 2, below l. 26) runs thus: Impressus uerone ui- | gesima septima augusti | M.cccc. octogesimo | A S C U.

**achrymosa dies illa:  
que resurget ex fauilla:  
iudicandus homo reus:  
huic ergo parce deus:  
ie iesu domine: dona eis  
requiem. Amen.**

**Impressus uerone ui-  
gesima septima augusti  
M.cccc. octogesimo  
A S C U**

The volume is adorned (II, f. 150 v.) with one full-page cut (H. 250 m. B. 167 m.) representing Christ on the Cross, with the B. Virgin and S. John, beneath a trifoliated arch; probably the work of a German artist, but showing in the figures the influence of Mantegna. (*See the reduced facsimile on p. 46.*)

*The Hungarian National Museum, Buda-Pest.* H. 316 m. B. 242 m. Wants II, f. 62, but has v, ff. 11 and 16 in duplicate, one copy of the latter leaf having a blank space in place of the colophon. A fine clean copy, without any additions by hand. *Binding*: Oak boards, covered with the original stamped brown leather.

PRAY, 40; *Index*, II, 116. (DENIS, 120, 856. PANZER, III, 503, 6.) KNAUZ, 3. *Kirchenschmuck*, XXV, 34. WEALE, 216.

3. *Missale Moguntinum.* In inclita civitate Maguntina per Petrum Schoffer de Gernszheym impressum. 1483, 24 Iulii. Folio.

The third edition of the Mentz Missal, and also the first Missal to which Schoffer has subscribed his name. Two copies only known, both collated by me.

The volume is divided into four parts, and contains 234 (6, 95, 6 and 127) ff., printed in red and black from type of three founts, in two columns of 38 lines each (Comp., 283.7 m.), or in 19 long lines to the full page, with blank spaces for the versal and initial letters of 9, 8, 7, 6, 5, 4, 3, 2 or 1 line. Without running title, signatures, foliation, or catchwords.

The text commences (II, f. 1, col. 1): Dominica prima in aduentu domini. The colophon (IV, f. 127, col. 1, below l. 15) runs thus: Presens missale Ad dei laudem | et honorem per petrum schoffer de | gernszheym Jn inclita ciuita- | te Maguntina huius artis im- | pressorie inuentrice: atque elima | trice prima glorioso deo fauen- | te suis consignando scutis Jm- | pressum et finitum Anno domini | M. cccc. lxxiiij. Jn vigilia san- | cti Jacobi apostoli. Below this is Schoffer's device. (*Reproduced in facsimile on p. 49.*)

The volume is adorned (III, f. 1 v.) with one full-page cut (H. 313 m. B. 208 m.) representing Christ on a tau-shaped Cross, with the B. Virgin and S. John.

*Earl Spencer, Althorp.* H. 385 m. B. 267 m. *Additions by hand*: Two versal letters in gold and colours; the remainder and the initials in colours. The cut coloured and gilt. To the lower margin of f. 5 of part III, is attached a miniature on vellum of S. Veronica holding a circular Vernacle in front of two cross-



**P**resens missale Ad dei laudē  
et honorem. p petrū schoffer de  
gernshaym In inclita ciuita-  
te Magūtina. huius artis im-  
pressoꝛie inuentrice: atq; elima-  
trice prima. glorioso deo fauē-  
te. suis cōsignando scutis. Im-  
pressum et finitum Anno dñi  
M.ccc.lxxxiiij. In vigilia san-  
cti Jacobi apostoli.



keys. Additions with musical notation occur: I, ff. 1 and 6v.  
II, f. 95 v.; and IV, ff. 111 v. and 127. *Binding*: modern.

DENIS, 174, 1309. ZAPF, *Mainz*, 91. (PANZER, II, 130, 55.) DIBDIN,  
IV, 534, 990. HAIN, 11333. WEALE, 100.

4. Missale Divinorum Officiorum tam de tempore quam  
de sanctis secundum chorum alme ecclesie Strigoni-  
ensis. In imperiali civitate Germanie Nurenberga,  
per Anthonium Koburger, incolam prefate civitatis.  
1484, 31 Augusti. Folio.

The second edition of the Gran Missal, and the first Missal  
printed by Koburger. Three copies only known, all in Hungarian  
libraries; of these I have collated two.

The volume consists of 216 ff., printed in red and black  
from type of three founts, in two columns of 40 (Comp.

291 m.) or 21 lines each to the full page, with blank spaces for the versal and initial letters of 9, 6, 5, 4 or 2 lines, and blank spaces for the musical notation. Without running title, signatures, or catchwords; but the leaves, with the exception of the first twelve and the last nine, are numbered, many wrongly, 1 to CXCI. The quires have 8 ff., excepting the first and last (twenty-seventh), which have 10 ff. each, and the twelfth and thirteenth, which have 6 ff. each.

The text commences (f. 13, col. 1): Incipit missale diuinorum offi- | ciorum tam de tempore quam etiam de san | ctis cum certis officijs annexis. | vtputa de transfiguratione domini. | de pestilentia et cetera. secundum cho | rum alme ecclesie Strigoniensis. | Dommica prima in aduentu domini | Jntroitus ad missam. The colophon (f. 215 v., col. 2, below l. 12) runs thus: Finit missale diuinorum officiorum | tam de tempore quam de sanctis cum cer- | tis officijs annexis: vtputa de | transfiguratione domini. de pestilen- | tia etcetera. secundum chorum alme ec- | clesie Strigoniensis. correctum ac | emendatum de consensu ac fauo | re Reuerendissimi in christo patris | ac domini. domini Michaelis episcopi | Milkouiensis. ac in pontifica- | libus vicarij generalis prenominate | ecclesie Strigoniensis. aliorumque | dominorum de capitulo. regnante | felicissime serenissimo ac inui- | ctissimo Mathia hungarorum | rege domino nostro gratiosi- | ssimo Anno incarnate deita- | tis. M.cccclxxxiiij. die vltima | mensis Augusti. in imperiali ciui- | tate germanie Nurenberga. per | Anthonium Koburger inco- | lam prefate ciuitatis. Ad lau- | dem dei eiusque genitricis perpe- | tue virginis. cui honor et gloria in | euum Amen. (*Reproduced in facsimile on p. 51.*)

The volume is adorned (f. 88 v.) with one full-page cut (H. 293 m. B. 187 m.) representing Christ on a tau-shaped Cross, with the B. Virgin and S. John.

*The Hungarian National Museum, Buda-Pest.* H. 371 m. B. 263 m. *Additions by hand:* The larger versals in gold and colours; the others in colours. The cut coloured and gilt. Musical notation on a staff of 4 red lines. At the end 2 leaves with Sequences and Masses. *Binding:* Oak boards, covered with the original stamped brown leather, protected by ten knops and two clasps.

KAPRINAY, I, 112 (1) and 128. PRAY, 38, 40 and 42. WESZPREMI, cent. I, 112; cent. II, 2, 409. *Ungarisches Mag.*, II, 117, and IV, 444 (3). (DENIS, *Wiensbuchdr.*, 21. DENIS, 187, 1428. PANZER, II, 197.) KNAUZ, 5, 2. DANKÓ, 15. WEALE, 194.



Iffinit miffale diuinorū officiorū  
 tam de tpe q̄ de ſanctis cū cer  
 tis officijs annexis: utpura de  
 trāſfiguratiōe dñi. de peſtilē  
 tia ꝛcetera. ſcđm choꝝ alme ec  
 cleſie Strigonien. correctuz ac  
 emēdatuz de conſenſu ac fauo  
 re Reuerēdiſſimū in xpo patris  
 ac domini. domi Michael epi  
 Milkouienſis. ac in pontifica  
 libꝝ vicarij generalꝝ pnominate  
 ecclie Strigonienſis. aliorūqꝫ  
 domiorū de capitulo. regnante  
 feliciffime ſereniffimo ac inui  
 ſiffimo Mathia hungarorū  
 rege domino noſtro graſoſi  
 ſſimo Anno incarnate deita  
 tis. M. cccclxxxiiij. die ultima  
 mēſis Auguſti. i impiali ciui  
 tate germanie Nurenberga. p  
 Anthonium Koburger inco  
 lam prefate ciuitatis. Ad lau  
 dem dei euſqꝫ genitricis ppe  
 tue virgis. cui honor ꝛ glōria i  
 euum Amen.

5. Missale secundum rubricam ecclesie Cracoviensis. In nobili civitate Moguntina impressum per Petrum Schoiffer de Gernszheim. 1484, 10 Novembris. Folio.

The first edition of the Cracow Missal, and the second Missal to which Schoiffer has subscribed his name. Three copies only known; of these I have collated two, both imperfect.

The volume is divided into eight parts, and contains 288 (6, 86, 6, 62, 60, 40, 10 and 18) ff., printed in red and black from type of three founts, in two columns of 37 lines each (Comp., 275 m.), or in 19 long lines to the full page, with blank spaces for the versal and initial letters of 7, 3, 2 or 1 line. Without musical notation, running title, signatures, foliation or catchwords.

The quires have 8 ff., excepting the first, eleventh, thirteenth, twenty-first, twenty-eighth, and twenty-ninth, which have 6 ff. each, and the thirty-fifth and last (thirty-seventh), which have 10 ff. each.

The text commences (II, f. 1, col. 1): Dominica prima in aduentu. The colophon (VII, f. 17 v., col. 1, below l. 17) runs thus: Cum in diocesi Cracouiensi esset | magna penuria emendatorum | codicum missalium secundum or- | dinationem (et ut vulgo dicitur ru- | bricam) ecclesie Cracouiensis | ijdemque magna ex parte corru- | pti ac deprauati essent. Reue- | rendissimus dominus dominus Jo | hannes Rzesowskij memora | te ecclesie episcopus animad- | uertens officij sui esse eiusmo- | di penurie occurrere atque pro- | uidere: ut ex facili codices quam | emendatissimi haberi possent | prouideque in eam rem intendens. vt et | optime emendarentur et emenda | ti imprimerentur curauit. Ex | auctoritate itaque et iussu suo | presens opus missalium secundum ru- | bricam ecclesie Cracouiensis ca | stigatum atque emendatum prius | Impressum per petrum schoiffer | de gernszheim in nobili ciui- | tate Moguntina huius impres- | sorie artis inuentrice elimatrice | que prima. Anno incarnationis | dominice millesimoquadringen- | tesimo octoagesimo quarto. | decima die nouembris feliciter | est consummatum. Below this is Schoiffer's device.

*The University Library, Cracow.* H. 330 m. B. 252 m. Wants part III; IV, f. 62; VII, f. 10; and VIII, f. 18; these three last being probably blank leaves. Part II, f. 1, and IV, f. 1, have lost their margins in part. *Additions by hand:* The Canon, 7 ff. on vellum. The versals in gold and colours with sprays of foliage spreading over the margins, or in colours. The foliation and marginal

references. On the last leaf: Missa contra paganos, with a sequence commencing: Sponsa Christi tu decora. Ex Bibliotheca Dr. Max Zatorski, prof. Univ. *Binding*: Oak boards covered with brown leather stamped, and in parts gilt and silvered. In the centre a block-produced panel representing Christ on the Cross, with three figures kneeling around, within a circular medallion with the legend: CRVX·AVE·SPES·VNICA·PASIONIS. In the angles of the panel are the Evangelical animals. A band of roll-produced ornament offers figures of Lucretia, Fortitude, and Justice.

JOCHER, III, 90, 6430. (ESTREICHER, 169.) WEALE, 61.

6. Missale Divinorum Officiorum tam de tempore quam de sanctis secundum chorum alme ecclesie Strigoniensis. Impressum Venetiis, iterum secundo, per Erhardum Ratdolt de Augusta. 1486, 18 Martii. Folio.

The third edition of the Gran Missal, and the first Missal printed by Erhard Ratdolt. Four copies only known, all in Hungarian libraries; of these I have collated two.

The volume consists of 236 (14 and 222) ff., printed in red and black from type of three founts in two columns of 39 (Comp., 254 m.) or 27 lines each to the full page, with 2-line initial letters, and staves of four red lines without notation; 8 staves, each with a line of text below it, to the full page. Without running title or catchwords.

The preliminary matter occupies three quires; of these the first has eight, the second four, and the third two leaves. The leaves of the text numbered in the middle 1-ccxxi, followed by one unnumbered leaf, form 28 quires bearing the signatures a (a a2 a3 a iiij)<sup>8</sup>-i<sup>8</sup> k<sup>10</sup> l<sup>6</sup> m<sup>8</sup>-z<sup>8</sup> A<sup>8</sup>-D<sup>8</sup> and E<sup>6</sup>.

The text commences (f. 1, col. 1) with the same words as in the first edition. The colophon (f. 222, col. 1) runs thus: Finit feliciter Missale diuino | rum officiorum tam de tempore | quam de sanctis cum certis officijs | annexis: utputa de tansfigura- | tione domini: de pestilentia: et cetera: | secundum chorum alme ecclesie Stri- | goniensis. bene reuisum ac fideli | studio emendatum: de consensu ac | fauore Reuerendissimi in christo | patris ac domini: domini Michae | lis episcopi Milckouiensis. ac in pon- | ticalibus vicarij generalis pre- | nominate ecclesie Strigoniensis. | aliorumque dominorum de

capitulo | Jmpressum Venetijs iterum se | cundo per Erhardum  
 ratdolt | de augusta. Regnante felicissi- | me serenissimo ac  
 inuictissi- | mo Matthia hungarorum rege | domino nostro gratio-  
 sissimo Anno salutifere incarnationis | domini nostri ihesu christi.  
 M.cccc. | lxxxvj. die xvij. Martij Ad lau | dem dei eiusque geni-  
 tricis perpe | tue virginis: cui honor et glo- | ria in euum Amen.  
 Deo gratias. (*Reproduced in facsimile, p. 55.*)

The volume is adorned with one full-page cut (11, f. 83 v.) representing Christ on a tau-shaped Cross, with the B. Virgin and S. John, and 41 ornamental versal letters printed from 16 blocks. These are T (H. 83 m. B. 79 m.); A B C D E L M N P R S T Y (H. 49 m. B. 43 m.); G (H. 37 m. B. 36 m.) and G (H. 29 m. B. 29 m.).

*The Hungarian National Museum, Buda-Pest.* H. 300 m. B. 209 m. *Additions by hand:* The cut coloured. The musical notation in many places. Inside the cover, the following entry: Comparatum sumptibus propriis civium Posoniensis civitatis ad usum parochi et capellanorum ecclesiae eiusdem S. Martini Anno 1600 mense Septembri. This is followed by notes relating to Hungarian bishops, 1572-1609.

PRAY, 40. KNAUZ, 7, 3. DANKÓ, 15. WEALE, 195.

7. Missale Coloniense. Basilee, typis Michaelis Wensler. 1487. Folio.

The second edition of the Cologne Missal, and the only one printed at Basel. Six copies only known, all of which I have collated; two of them are incomplete.

The volume is divided into five parts, and contains 362 (10, 180, 28, 86 and 58) ff., printed in red and black, from type of three founts, in two columns of 33, 30 (Comp., 240 m.) or 16 lines each to the full page, with blank spaces for the versal letters of 9, 6, 5, 4 or 3 lines, blank spaces of 2 or 1 line alternating with red initial letters, and blank spaces for the musical notation. Without running title or catchwords. The preliminary matter, occupying 10 ff., is followed by 22 quires bearing the signatures a (a ij a iij a v)<sup>10</sup> b<sup>10</sup> c<sup>8</sup> y<sup>8</sup>; the leaves are numbered 1 to CLXXX. Twenty-eight leaves without signatures or numbers intervene between these and the quires z<sup>8</sup> aa<sup>8</sup>-ii<sup>8</sup> kk<sup>8</sup> ll<sup>8</sup>-pp<sup>8</sup> qq<sup>10</sup> rr<sup>8</sup> numbered CLXXXI-CCCXXIII; f. 8 of rr is without a number.

The preliminary matter commences (1, f. 1, col. 1): Ex statutis prouincialibus domi | ni Guilhelmi sancte ecclesie | Coloniensis archiepiscopi.



Finit feliciter **M**issale diuino  
 rû officioꝝ tam de tempore.  
 q̃ de sanctis cū certis officijs  
 annexis: ut puta de transfigura-  
 tiōe dñi: de pestilētia: ⁊ cetera:  
 sin chorū alme ecclesie **S**tri-  
 gonien. bene reuissum ac fideli  
 studio emēdatū: de cōsensu ac  
 fauore Reuerēdissimi in xpo  
 patris ac dñi: domini **M**ichae-  
 lis epi **M**ilekouien. ac in pon-  
 ticalibus vicarij generalis p-  
 nomiate ecclesie Strigoniē,  
 aliqꝝqꝝ dominoꝝ de capitulo  
**I**mpressum Venetijs iterū se-  
 cūdo per **E**rhardum ratdolt  
 de augusta. Regnante felicissi-  
 me serenissimo ac inuictissi-  
 mo **M**atthia hungaroꝝ rege  
 domino nostro gratiosissimo  
 Anno salutifere incarnatiōis  
 dñi nostri ihesu xpi. **M**.cccc.  
 lxxvj. die xvij. **M**artij Ad lau-  
 dē dei eiusqꝝ genitricis perpe-  
 tile virginis: cui honor ⁊ glo-  
 ria in eum Amen.

**D**eo gratias.

The text commences (II, f. 1, col. 1): Incipit ordo missalis per cir- | culum anni. Dominica prima | in Aduentu domini Introi- | tus ad officium misse. The colophon (v, f. 58 v., col. 2, l. 28) runs thus: Explicitus est liber missalis bene visus | et optima diligentia impressus ba | silee. anno domini. M.cccc.lxxxvij.

The volume is adorned (III, 17 v.) with one full-page cut (H. 246 m. B. 165 m.) representing our Lord on the Cross. The first page of the text has an elegantly-designed border of foliage and flowers, and the Canon, an ornamental versal T (H. 92 m. B. 61 m.) of 6 lines.

*The Diocesan Seminary, Mechlin.* H. 330 m. B. 225 m. Wants 13 ff., ten others are more or less damaged. *Additions by hand:* Two versal letters in colours, the remainder and the initials in blue. The musical notation in part. From the Church of S. Andrew, Antwerp.

WEALE, 55.

8. Missale iuxta rubricam ecclesie Cracoviensis. In nobili urbe Maguncia per Petrum Schoiffer de Gernszheim. 1487, 16 Augusti. Folio.

The second edition of the Cracow Missal, and the fourth Missal to which Schoiffer has subscribed his name. One copy only known.

The volume is divided into six parts, and contains 267 (6, 80, 8, 56, 57 and 60) ff., printed in red and black from type of three founts, in two columns of 38 lines each (Comp., 284.5 m.) or in 19 long lines to the full page, with blank spaces for the versal and initial letters of 10, 8, 7, 6, 5, 4, 3, 2 or 1 line. Without musical notation, running title, signatures, foliation or catchwords. The quires have 8 ff. each, excepting the first, thirty-second, and last (thirty-fourth), which have 6 ff. each, and the twenty-sixth, which has 9 ff.

The text commences (II, f. 1, col. 1): Dominica prima in aduentu. The colophon (VI, f. 60 v., col. 2, below l. 13) runs thus: Cum in diocesi Cracouiensi emen | datorum codicum missalium. secundum | ordinationem ecclesie Cracouiensi | sis penuria esset magna: ijdemque | magna ex parte corrupti depra | uatique. Reuerendissimus dominus. | dominus Johannes Rzesowskij dicte | ecclesie episcopus: animaduertens sui esse | officij: tante penurie cupiens oc- | currere prouidereque. presens opus | missalium. iuxta rubricam ecclesie | prefate. castigatum et emendatum | prius. Petro schoiffer de gernsz | heym in nobili vrbe Maguncia | impressorie artis

inuentrice eli- | matriceque prima: imprimi de- | mandauit. Et anno domini ·M·cccc | lxxxvij·xvj·die mensis augusti | feliciter est consummatum. Below this is Schoiffer's device.

*The University Library, Cracow.* H. 375 m. B. 274 m. Entirely on vellum. Wants III, f. 1, and IV, f. 49. The lower margin of five leaves has been cut off. *Additions by hand*: The larger versals in gold and colours, with sprays of foliage spreading over the margins; the smaller versals in colours. At the commencement: noted Kyries and Glorias on a leaf of vellum, and at the end, four leaves with noted Prefaces and Paternosters. The margins of the Kalendar are partly occupied with notes. *Binding*: Oak boards, covered with brown leather, adorned with block and roll-produced ornaments in part gilt, 1578. Eight brass corners, stamped. Clasps wanting.

PANZER, IV, 364, 59<sup>b</sup>. *Misc. Crac.*, 1, 2. BANDTKIE, 116; *Krol. Polsk.*, III, 127. (HAIN, 11286. JOCHER, III, 90, 6431. ESTREICHER, 169. WEALE, 61.)

9 Missale Divinorum Officiorum tam de tempore quam de sanctis secundum chorum alme ecclesie Strigoniensis. Impressum Nurnberge per Georium Stüchs de Sulczpach. 1490, 18 Septembris. Quarto.

The fourth edition of the Gran Missal, and the second Missal printed by George Stüchs. Five copies only known; of these I have collated three, all incomplete.

The volume contains 278 (18 and 260) ff., printed in red and black from type of four founts, in two columns of 34 lines each (Comp., 181.5 m.), or 18 long lines to the full page, with blank spaces of 6 or 5 lines for the versal letters. Without musical notation, running title, or catchwords. The preliminary matter occupies two quires; of these the first has 8, the second 10 ff. The text fills thirty-two quires, with signatures a (a a ij a iij)<sup>a</sup>—m<sup>a</sup> n<sup>12</sup> o<sup>a</sup>—z<sup>a</sup>, et<sup>a</sup>, con<sup>a</sup>, ter<sup>a</sup>, us<sup>a</sup>, rum<sup>a</sup> and A<sup>a</sup>—D<sup>a</sup>.

The text commences (II, f. 1) with the same words as in the first edition. The colophon (II, f. 260, col. 2, below l. 11) runs thus: Finit feliciter Missale diui- | norum officiorum tam de tempore quam | de sanctis cum certis officijs | annexis. vtputa de transfigu- | ratione domini. | de pestilentia. et ce- | tera. secundum chorum alme ecclesie | Strigoniensis. bene reuisum ac | fideli studio emendatum. Jm- | pressum Nurnberge per Geo- | rium Stüchs de Sulczpach. | Anno salutifere incarnatio- | nis domini nostri iesu

christi. M. | cccc.lxxxx. die. xvij. Septembris. Ad laudem dei  
eiusque ge | nitricis perpetue virginis. | cui honor et gloria in  
euum | Amen. | Deo gratias.

**Finit feliciter Missale dñi  
norum officiorum tam de tpe q̃  
de sanctis cum certis officiis  
annexis. vtp̃ta de trāsfīgu-  
ratōe dñi. de pestilētia. ⁊ ce-  
tera. fm̃ choꝝ alme ecclesie  
Strigonicē. bene reuistū ac  
fidei studio emēdatū. Im-  
pressus Nurnberge ꝑ Geo-  
riū Stūchs de Sulzspach.  
Anno salutifere incarnatio-  
nis dñi nostri iesu xpi. M.  
cccc.lxxxx. die. xvij. Septē-  
bris. Ad laudē dei eiusq̃ ge-  
nitricis perpetue virginis.  
cui honor ⁊ gloria in euum  
Amen.**

**Deo gratias.**

The volume is adorned (II, f. 97 v.) with one full-page cut (H. 176 m. B. 113 m.) representing Christ on a tau-shaped Cross, between the B. Virgin and S. John, and with one storied versal T (H. 79 m. B. 72 m.) representing the sacrifice of Abram.

*The University Library, Buda-Pest.* H. 232 m. B. 164 m. Wants part I, f. 1. *Additions by hand:* The cut and versal at commencement of the Canon coloured. Prefaces with musical notation on II, f. 97. MS. obits in the Kalendar, 1586-93.

DENIS, *Wiensbuchdr.*, 21. (DENIS, 292. PANZER, II, 207.) HAIN, 11430. KNAUZ, IO, 4. WEALE, 195.



10. Missale secundum veram rubricam sacre ecclesie Strigoniensis. Impressum Brunne per Conradum Stahel et Matheum Preinlin, impressores Venetos, impensis Theobaldi Feger, concivis Budensis, librarii. 1491, 21 Novembris. Folio.

The fifth edition of the Gran Missal, and the only Missal issued from this press. Five copies only known; of these I have collated two, both incomplete.

The volume contains 308 (8, 12, 114, 8 and 166) ff., printed in red and black from type of three founts, in two columns of 35 (Comp., 234.5 m.) or 24 lines each to the full page, with blank spaces for the versal letters, of 7, 5, 4 or 3 lines, and for a moiety of the initials of 2 lines, and with staves of 4 red lines (9 to the full page, with 9 lines of text) for the musical notation. Without

**Finit foeliciter Missale scdm veram rubricā  
sacre ecclesie Strigoniē. fidelissime reuisū  
p nōnullos dominos capituli pfate ecclesie  
Impssum Brūne: impensis Theobaldi fe-  
ger cōciuis budensis libzarij. Per ingenio-  
sos ac magnaz industriaz viros Conraduz  
Stahel: ⁊ Matheū preinlin impssores vene-  
tos. Regnante felicissime Illustrissimo prin-  
cipe ac dño: dño wladislao hūgarie: bohe-  
mie: dalmatie: croatieq; ⁊c rege Marchio-  
ne morauie: lucenburgense: ⁊ slesie duce: ac  
lusatie marchione ⁊c dño nro gratiosissimo  
Regnoz suoz hūgarie scdo. Bohemie ⁊o  
vigesimalimo. Anno verbigene Millesi-  
mo quadringentesimo nonagesimalimo:  
die vero Nouēbris vicesimalima.**

running title or catchwords. The preliminary matter occupies three quires; the first has 8 ff., the other two, bearing the signatures fl and gl 6 ff. each. The text occupies 36 quires, with signatures a (a a 2 a 3 a 4)<sup>s</sup>-n<sup>s</sup> o<sup>10</sup> p<sup>s</sup>-v<sup>s</sup> w<sup>s</sup>-z<sup>s</sup> A<sup>s</sup>-L<sup>s</sup> and M<sup>6</sup>; the leaves are numbered, exclusive of the eight forming quire fifteen, and the last leaf of all, 1 to CCLXXIX.

The text commences (III, f. 1): Dominica prima in aduentu | domini Jntroitus ad missam. The colophon (v, f. 166) runs as follows: Finit foeliciter Missale secundum veram rubricam | sacre ecclesie Strigoniensis. fidelissime reuisum | per nonnullos dominos capituli prefate ecclesie | Jmpressum Brunne: jmpensis Theobaldi fe- | ger conciujs budensis librarij. Per ingenio- | sos ac magnarum industriarum viros Conradum | stahel: et Matheum preinlin im- pressores vene- | tos. Regnante felicissime Jllustrissimo prin | cipe ac domino: domino wladislao hungarie: bohe- | mie: dalmatie: croatieque etc. rege Marchio- | ne morauie: lucenburgense: et slesie duce: ac | lusatie marchione etc. domino nostro gratiosissimo



| Regnorum suorum hungarie secundo. Bohemie vero | vigesimo-  
primo. | Anno verbigene Millesi- | mo quadringentesimo nonagesimo  
primo: | die vero Nouembris vicesimaprima. Below this is the  
printer's device (*Reproduced in facsimile p. 60*). The Canon (iv, f.  
1) is adorned with a full-page cut (H. 217 m. B. 138 m.) of Our  
Lord on a tau-shaped Cross, with His Blessed Mother and S.  
John at the foot, and with an ornamental versal T (H. 81 m. B.  
68 m.) evidently imitated from Ratdolt's alphabet.

*The Hungarian National Museum, Buda-Pest.* H. 318 m.  
B. 216 m. Wants part 1, and the lower corner of part v, f. 125.  
*Additions by hand:* The cut coloured. The versal letters in  
colours; the musical notation, in a few places.

PRAY, 40. DENIS, 311, 2553. PANZER, 1, 263. *Tud. Gyűjt.*, vi, 71.  
KNAUZ, 12, 5. DANKÓ, 15. WEALE, 195.

11. *Psalterium cum Canticis et Hymnis. Sine loco et  
anno.*

The volume contains 176 (144 and 32) ff., printed in red and  
black, 20 long lines (Comp., 143 m.) to the full page, with blank  
spaces for the antiphons in the first part, and staves of 4 red  
lines for the musical notation in the second. There is also a  
blank space of 3 lines for the initial letter of Psalm 1. Without  
signatures, running title, or catchwords. The leaves are numbered,  
beginning with the second: Folium. ij.-clxxij for 176.

The text commences: (B)eatus vir qui non abiit p̄s. i. Part 1  
ends f. 143 v., l. 9: esse non poterit Gloria patri. F. 144 is blank.  
Part II commences f. 145: Conditor al, and ends f. 176, l. 5: cum  
sancto flamine. Amen. F. 176 v. is blank. The volume is adorned  
with one ornamental versal letter, a C (H. 61 m. B. 62 m.) in  
which are seen a cantor and boys grouped before a lectern on  
which a music book lies open.

*Alfred H. Littleton.* H. 195 m. B. 138 m.

12. *Missale mixtum secundum regulam beati Isidori  
dictum Mozarabes. Impressum in regali civitate  
Toleti, per magistrum Petrum Hagembach, Alemanum,  
impensis Melchioris Gorricii Novariensis. 1500,  
9 Ianuarii. Folio.*

The first edition of the Mozarabic Missal, and the only Missal

printed by Peter Hagembach. Nineteen copies only known, five of which are on vellum.

The volume contains 480 (8 and 472) ff., printed in red and black from type of four founts, in two columns of 32 lines each (Comp., 242 m.) to the full page. With one space of 7 lines with a small type-indicator for the initial letter of the Introit on the first Sunday in Advent. With blank staves of 5 red lines (7 to the full page, with a line of text beneath each) for the musical notation. With running title, but without catchwords. The quires have 8 ff.; and are signed, commencing with the second: a (a a ij a iij a iiij), to z, A to Z, and AA to NN; the ff. are numbered 1 to CCCCLXIX, the three following being without any number.

The title, in large type, is as follows: Missale mixtum secundum re | gulam beati Jsidori dictum | Mozarabes. The text (11, f. 1, col. 1) commences: ¶ Dominica prima aduentus | domini. Ad missam officium. The colophon (11, f. 472) runs thus: Ad laudem omnipotentis dei. | necnon virginis marie matris eius: omnium | sanctorum sanctarumque. Expletum est missa- | le mixtum secundum regulam beati Jsidori dictum | Mozarabes: maxima cum diligentia perle- | ctum et emendatum per Reuerendissimum in vitro- | que iure doctorem dominum Alfonso ortiz | Canonicum Toletanum. Impressum in re- | gali ciuitate Toleti. Jussu Reuerendissimi in | christo patris domini. domini. Francisci ximenes: eiusdem | ciuitatis Archiepiscopi. Impensis Nobilis | Melchioris gorricij Nouariensis. Per magi | strum Petrum hagembach: Alemanum. An | no salutis nostre Millesimo quingentesimo | die vero nona mensis Januarij.

The title-page is adorned with the arms of Archbishop Francis Ximenes, a shield with Our Lady enthroned, sinister, investing S. Ildephonsus, kneeling at her feet, with a chasuble; in dexter chief a mitre. The border of the shield charged with the legend: INDVI · EVM VESTIMENTO · SALVTIS · SACERDOTES · EIVS · INDVAM · SALVTARI. It is surrounded by the cord of S. Francis, and accompanied by a crosier in pale ensigned with a cardinal's hat. At the head of the Canon (11, f. 229 v.) is a full-page cut (H. 246 m. B. 168 m.) representing Christ on a tau-shaped Cross, with the B. Virgin and S. John.

*Earl Spencer, Althorp.* H. 338 m. B. 233 m. *Additions by hand:* The musical notation. On the title a certificate of the orthodoxy of the volume signed by Fray Pedro and dated 1640. *Binding:* Red morocco, tooled. In the middle of either cover, within an oval, are the arms of J. B. Colbert, the minister of

Louis XIV. encircled by the collars of the orders of S. Michael and of the Holy Ghost. Colbert's cypher, surmounted by a coronet, and the viper and fleur-de-lys are repeated several times on the back and on both covers. The latter are doubled in morocco tooled with a fleur-de-lisé border. The edges marbled and gilt.

ORTIZ, C. LA CAILLE, 45. *B. Teller.*, 156. DE VAYRAC, I, 553. *B. Hohendorf.*, 13, 99. (ORLANDI, 204. LE LONG, I, 362. *B. Colbert.*, I, 20, 342. MAITTAIRE, I, 730.) BEYER, 158, LXIV. (MERATI in *Indice*. MARCHAND, 81, CXXI.) DE BURE, I, 189. CABALLERO, 81. FOSSI, II, 201. PANZER, III, 48, 7; IV, 427, 7. DIBDIN, I, 135, 54. VAN PRAET, 2<sup>e</sup> *Cat.*, I, 131, 372. BRUNET, *Suppl.*, I, 1040. WEALE, 105.

13. Missale secundum rubricam Cracoviensem. Nurmberge. Per librorum impressorem Georgium Stuchs ex Sultzbach, concivem Nurmbergensem, imprimi curavit dominus Iohannes Haller, civis Cracoviensis. c.1500. Quarto.

The sixth edition of the Krakau Missal, the first in quarto, and the ninth Missal printed by George Stuchs. Three copies only known, all in Polish libraries.

The volume is divided into five parts, and contains 356 (8, 168, 12, 104 and 64) ff., printed in red and black from type of four founts, in two columns of 34 lines each (Comp., 183 m.), or 21 long lines to the full page. Without musical notation or catchwords. A running title replaces the first line of text on those leaves on which the Common of Saints is printed (v, ff. 1 to 20). The quires, 45 in number, have 8 ff., excepting the twenty-third, which has only four. The first and twenty-fourth are without signatures, the others are signed a (a a ij a iij a iiij) to y, and A to x; the leaves are numbered j to CCCXXXVI with 12 unnumbered ff. between CLXVIII and CLXIX.

The first page bears this announcement: *Elimatum hoc missale | secundum rubricam cracouiensem. ex exemplari emendatis | simo. data opera. impressum est. quod exemplar domini | canonici cracouienses singulari industria correctum | concesserunt: illud vt quouis absque defectu. quam casti- | gatissime imprimeretur: vigili cura. magnisque expen- | sis. circumspectus dominus Johannes haller. ciuis craco- | uensis. per solertem librorum impressorem*



Georgium | stuchs ex sultzbach conciuem nurmbergensem pul-  
 chris correctisque characteribus concinne imprimi cu | ruit. At ne  
 eundem aliquis librum (livoris *omitted*) auidus aut inui- | dus. in  
 eius detrimentum imprimere de nouo audeat | Jllustrissimus  
 princeps Fridericus diuina miseratione | in septem solijs rhome  
 cardinalis presbiter. Ecclesie gnes | nensis archipresul et primas  
 atque episcopus cracouiensis: vna | cum suorum venerabilium  
 canonicorum cracouiensium cetu. | firmiter sanxit: quod non alter  
 suarum diocesium quispiam | de nouo in prefati Johannis haller  
 detrimentum hoc | missale cracouiensis rubrice imprimere audebit:  
 sub | certa indicta pena: in data desuper copia descripta. The  
 text ends (v, f. 64, col. 2, l. 35): Misse defunctorum cccxxvj.

The volume is adorned (1, f. 1 v.) with one full-page cut (H. 179.  
 m. B. 120 m.) representing Saint Stanislaus in cope and mitre,  
 holding a pastoral staff with its veil in his right hand, and with his  
 left blessing a figure in a shroud rising from the grave and kneeling  
 on its edge. To the right Cardinal Frederic von Polen, kneeling,  
 his crosier resting against his left shoulder and a shield with his  
 arms, an eagle displayed crowned, on the ground leaning against him.  
 There are also sixteen ornamental versals printed from 13 blocks:  
 A, B, C, D repeated twice; E, H, L, P, R, S repeated once; T, T  
 and U. Of these A is 48 × 42 m.; the others, 42 × 43 m.

*The University Library, Cracow.* H. 249 m. B. 170 m.  
 Wanting f. 4 of part III, replaced by a leaf of vellum with a pen-  
 and-ink sketch of the Annunciation on the recto, and a woodcut  
 on the verso representing Christ on a tau-shaped cross with the  
 B. Virgin and S. John, with a wooded hilly landscape background.  
 This is coloured and gilt, as are also the versals, from some of  
 which spring sprays of foliage spreading over the margin. Attached  
 to the margin at the foot of part III, f. 5, is a small piece of vellum,  
 on which is painted a shield bearing paly of 6, *arg.* and *sa.* with the  
 initials D. M. B. for Dominus Martinus Belza, canon of Cracow,  
 doctor in arts and law, who bought this Missal in 1504, and  
 bequeathed it to the University. He died on the 16th May, 1542,  
 and the volume was rebound in the following year. Its oak  
 boards are covered with reddish brown leather stamped with  
 ornaments and with a block representing S. Hierome, gilt and  
 silvered. The edges of the leaves are tooled. Between parts II  
 and III are inserted 16 ff. MS. with noted Kyries, Glorias and  
 Prefaces. On f. 64 v. of part V is written the Sequence: Ave  
 veneranda Dei Genetricis parens. At the end is added a single  
 leaf containing the mass for the feast of the Immaculate Con-







ception composed by Leonard Nogarolus ; in 2 col. of 33 l. each, commencing : ¶ Jncipit officium immacu- | late conceptionis virginis ma | rie and ending on the verso, col. 2, l. 19 : cipiant. Per dñm.

JANOSKI, IV, 99-104, XXI. *Misc. Crac.*, I, 3 et 82; II, 26. WEALE, 62.

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### III.—LITURGICAL BOOKS.

(*With Musical Notation.*)

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- I. Missale secundum ordinem Fratrum Predicatorum. Impressum Venetiis, opera et expensis Octaviani Scoti Modoetiensis. 1482, 24 Decembris. Quarto.

The first edition of the Dominican Missal, and the second Missal printed by Octavian Scotus.

The volume is divided into two parts, and contains 212 (10 and 202) ff., printed in red and black from type of two founts, in two columns of 33–34 lines each (Comp., 152.5 m.), with blank spaces for the versal letters of 7, 5 or 3 lines, and Latin musical notation on a staff of 4 red lines—8 staves to the full page. Without running title, foliation or catchwords. The preliminary matter occupies one quire signed a; the text, twenty-five quires, b (b b iij b iiij)<sup>9</sup>–z<sup>8</sup> et<sup>8</sup> con<sup>8</sup> rum<sup>10</sup>.

The text commences (II, f. 1, col. 1): Incipit missale secundum ordinem | fratrum predicatorum. Dominica pri | ma in aduentu domini officium|. The colophon (II, f. 202, col. 2, below l. 25) runs thus: Explicit Missale secundum or- | dinem fratrum predicatorum. Jm | pressum venetijs opera et expensis | Octaviani Scoti Moe- | tien | sis. MCCCCLXXXJJ. | Nono Kalendas Januarij.

The volume has (II, f. 80 v.) one cut (H. 143.5 m. B. 95 m.) representing Christ on the Cross, with the B. Virgin, S. John and two angels.

*Alfred H. Littleton.* H. 210 m. B. 154 m. On the verso of the last leaf is the Sequence for feasts of the Apostles: Clare sanctorum senatus. On the recto of f. 1 is written: Missale ad vsum fratrum predicatorum in primis datum Heymio ad vsum incertum. In silentio et in spe erit fortitudo vestra. Lower down, the signature of a later owner of the book: M. Kremer.

DENIS, 154, 1134. MURR, II, 346. HAIN, 11289. WEALE, 242.



a vi nisi in cruce domini nostri



[Face page 67]

2. *Agenda parrochialium ecclesiarum.* In urbe Basiliensi elaboratum ingenio et impensis Michaelis Wenzler et Iacobi de Kilchen. 1488, 12 Maii. Folio.

This volume is divided into two parts and contains 168 (48 and 120) ff., printed in red and black from type of three founts, 19 or 27 long lines (Comp., 218 m.) to the full page, with versal letters of 3 lines, and Teutonic musical notation on a staff of 4 red lines—6 staves to the full page. Without foliation, running title, or catchwords. There are in all 21 quires signed a<sup>8</sup> b (b b ij b iij b iiij)<sup>8</sup> c<sup>8</sup> d<sup>8</sup> e<sup>6</sup> f<sup>10</sup> and a<sup>8</sup>-p<sup>8</sup>.

The volume commences: *Informatorium sacerdotum de agendis circa confe- | ctionem et dispensationem sacramentorum et sacra-*  
*men- | talium: cum annotatione canticorum in talibus cum | opus*  
*fuerit cantari consuetorum. | Prefatio.* This preface, which alone is printed in small type, occupies f. 1. The text of the ritual commences (f. 2, l. 1): *Agenda parrochialium ecclesiarum. | Si*  
*sacerdos baptizare volens puerum | non habeat sal benedictum:*  
*seu aquam | benedictam benedicat ut infra.* The colophon (11, f. 120 v.) runs thus: *Anno a partu virginis Millesimo | quadringen-*  
*tesimo octuagesimo octa | uo. quarto idus Maij. finitum est hoc |*  
*opus preclarum et in vrbe Basiliensi | feliciter elaboratum ingenio*  
*et impen- | sis spectabilium virorum Michaelis | Wenzler et*  
*Iacobi de Kilchen vrbis | prenominate ciuium.* Beneath is the printer's device (*Reproduced in facsimile*).

*Alfred Henry Littleton.* H. 294 m. B. 205 m. Wants part III, ff. 4 and 27 to 30. Part I, f. 1 damaged. Modern binding.

3. *Missale iuxta morem Romane ecclesie.* In florentissima civitate Venetiarum. Joannis Hammani de Landoia mira arte impressum. 1488, 15 Octobris. Folio.

The thirty-fifth edition of the Roman Missal, the seventeenth Venetian edition, and the third Missal printed by John Hertzog of Landau.

The volume consists of five parts, and contains 296 (8, 134, 44, 56 and 54) ff., printed in red and black from type of two founts, in two columns of 31-32 lines each (Comp., 239 m.) to the full page, with blank spaces of 6, 5, 4, 3 or 2 lines for the versal letters, a

moiety of those of 2 lines, however, being printed in red. With Latin musical notation on a staff of four red lines—8 staves to the full column. Without running title, foliation, or catchwords. The preliminary matter occupies a quire of 8 ff.; the text, 37 quires, signed a (a aij a iij a iiij) <sup>8</sup>-f<sup>8</sup> g<sup>6</sup> h<sup>10</sup> i<sup>8</sup>-m<sup>8</sup> n<sup>6</sup> o<sup>10</sup> p<sup>8</sup> q<sup>8</sup> r<sup>6</sup> r<sup>8</sup>-v<sup>8</sup> x<sup>6</sup> y<sup>6</sup> A<sup>8</sup>-N<sup>8</sup> and o<sup>6</sup>.

The text commences (II, f. 1): Jncipit ordo missalis secundum | consuetudinem Romane cu- | rie. Dominica prima de ad- | uentu statio ad sanctam mariam | maiorem. ad missam introitus. The colophon (v, f. 53 v., below l. 18) runs thus: Accipite optimi sacer- | dotes Missale iuxta | morem Romane ecclesie expletum: Joannis | hammani de Landoia mira arte impressum: | in florentissima ciuitate Uenetiarum: Augusti- | ni Barbadici inclyti principis tem- | pestate: | Anno incarnationis dominice Millesimo | quadringen- | tesimo octuagesimooctauo: Jdi- | bus Octobris. | LAUS DEO.

The volume is adorned with two cuts, the one (H. 226 m. B. 141 m.) represents Christ on the Cross with the B. Virgin and S. John; the other (H. 116 m. B. 79 m.), the Resurrection.

*Earl Spencer, Althorp.* H. 343 m. B. 245 m. Vellum. *Additions by hand:* The office of S. Roch in manuscript occupies the fly-leaf and the recto of f. 1. The versal on f. 1 of the text in gold and colours and a beautiful border with two circular medallions containing miniatures of S. Roch and S. Sebastian. Immediately below the colophon is the following interesting note: Lucas Antonius de Zonta, librarius, Petrus Bensonus, librarius, Dederunt pro elemosina. *Binding:* modern.

DIBBIN, VI, 192, 1187. VAN PRAET, *Cat.*, I, 84, 90; V, 362, 90; VI, 11, 90. HAIN, 11392. WEALE, 137.

4. Liber agendorum sive benedictionum secundum ritum alme ecclesie Bambergensis. Bamberge impressus. Industria ac impensis Laurencii Sensenschmidt, Johannis Pfeyl et Heinrichi Petzensteiner. 1491, 31 Quarto.

The first edition of the Bamberg Agenda.

This volume contains 120 ff. printed in red and black entirely from one fount of type, 20 long lines (Comp., 154 m.) to the full page, with versal letters of 3 or 2 lines, and Teutonic musical notation on a staff of four red lines—5 staves to the full page.

Without running title, foliation or catchwords. Signatures : a (a a ij a iij a iiij a v) <sup>10</sup> b<sup>10</sup> c<sup>6</sup> d<sup>8</sup>-o<sup>8</sup> and p<sup>6</sup>.

The text commences (f. 2): Incipit agenda siue obsequiale secundum im | perialem ecclesiam et dyocesim Bambergensem | Exorcismus salis et aque. Adiutorium. The colophon (f. 120, below l. 14) runs thus: Liber agendorum siue benedictionum secundum ritum | alme ecclesie Bambergensis. industria ac im | pensis Laurencii Sensenschmidt. Johannis | pfeyl et Heinrichi petzensteiner Bamberge | quam accuratissime impressus Anno salutis | Mccccxcj. pridie kalendarum septembrium Finit feliciter:

*W. H. James Weale.* H. 215 m. B. 160 m. Wants ff. 1 and 120. Ex Bibliotheca monasterii S. Michaelis archangeli ordinis S. Benedicti Bambergae. *Binding*: Oak boards covered with original stamped pigskin; wants metal corners, knops and clasp.

PANZER, IX, 211, 8b.

5. Missale pro Pataviensis ecclesie ritu. Auguste impressum opera et impensis Erhardi Ratdolt. 1494, 21 Januarii. Folio.

The second edition of the Passau Missal, and the sixth Missal printed by Erhard Ratdolt.

The volume is divided into six parts, and contains 276 (14, 106, 22, 6, 88 and 40) ff., printed in red and black from type of four founts, in two columns of 41-42 (Comp., 266 m.) or 29 lines each, or 24 long lines to the full page, with Teutonic musical notation on a staff of 4 red lines—9 staves to the full page. Without running title or catchwords. The preliminary matter occupies two quires, which have, the first 10, the other 4 ff. The text fills 33 quires signed a (a a ij a iij a iiij)<sup>8</sup>-m<sup>8</sup>, n<sup>10</sup>, (o)<sup>8</sup> (p)<sup>8</sup> (q)<sup>6</sup> (r)<sup>6</sup> s<sup>8</sup>-z<sup>8</sup>, A<sup>8</sup>-H<sup>8</sup>, i<sup>6</sup> and κ<sup>10</sup>; the leaves numbered 1 to CCLXI, the last leaf blank.

The text commences (II, f. 1, col. 1) thus: Incipit liber missalis secundum cho- | rum Patauiensem. Dominica pri | ma in aduentu Domini. Officium. The colophon (VI, f. 36, col. 2, below l. 28) runs thus: Expletum est hoc opus librorum mis- | salium pro Patauiensis ecclesie ritu: | peruigili cura magistri Sixti haugen | reuisum et castigatum: atque cara- | ctere iucundissimo Auguste im- | pressum opera et impensis Er- | hardi Ratdolt ibidem artis im- | pressorie vulgatissimi. Anno sa- | lutis dominice Millesimo quadrin- | gesimo Nonagesimoquarto | Die. xxj. Januarij.

The volume is adorned with two full-page cuts. The first

(H. 262 m. B. 167 m.) represents the patron saints of Passau: Stephen the protomartyr, Valentine and Maximilian, and the arms of the bishop and chapter: the one *arg.* a lion rampant *gu.*; the other, *or* a demi-goat *sa.*, langued *gu.*; the other (H. 254 m. B. 163 m.) our Lord on a tau-shaped Cross with the B. Virgin and S. John. On the verso of the fourth leaf of the Canon is a circular medallion (D. 44 m.) representing the Holy Lamb. There are also sixteen ornamental versals printed from thirteen blocks: T (H. 89 m. B. 77 m.); A (H. 63 m. B. 55 m.) and B, C, D, E, L, O, P, R, S, T, U (H. 49.5 m. B. 43 m.); a rotula surmounted by a cross (H. 177 m. B. 161 m.), and the printer's device.

*Earl Spencer, Althorp.* H. 360 m. B. 240 m. Five leaves (iv, ff. 2 to 6) on vellum. Wants iv, f. 1. *Additions by hand:* The two full-page cuts coloured. On the first leaf, this note: *Missale sublatum ab ecclesia quadam certa (mihi tamen incognita) per milites, emptum autem a me levissimo precio ne ulterius profanaretur. Ubi vero constiterit ex quonam templo surreptum sit eidem gratis mox offerre et restituere paratum obligatumque sese hoc monasterium Aypacense agnoscit et profitetur, etc. Emptum et scriptum hoc 26 Aprilis anno 1620. Ex libris Bibl. venerabilis Conventus Viennensis in Rossaugia Ord. Servorum B. M. V.*

*Lit. Woch.*, B2, 129. ZAPF, 39, 305. BAUER, III, 78. (PANZER, I, 121, 124.) VAN PRAET, *Cat.*, I, 218, 305. DIBDIN, VII, 166, 263. HAIN, 11349. WEALE, 120.

6. *Missale divinorum officiorum secundum usum ecclesie Sarum Anglicane.* Impressum Venetiis, per Ioannem Hertzog de Landoia, sumptibus Frederici Egmont. 1494, 1 Decembris. Octavo.

The fifth edition of the Salisbury Missal, the first in octavo; and the eighth Missal printed by John Hertzog.

The volume consists of three parts, and contains 346 (10, 136 and 200) ff., printed in red and black from type of three founts, in two columns of 36 lines each (Comp., 120 m.) with Latin musical notation on a staff of 4 red lines—7 staves to the full page—and running title, but without catchwords. The preliminary matter occupies a quire of 10 ff.; the text 42 quires of 8 ff. with signatures a (a iij aiiij)—q, qq, r-z and A-S. The leaves of quires a-p are numbered 1 to 120, and those of r-s, 129 to 328.



The Text commences (II, f. 1, col. 1) : Jn nomine sanctissime trini- | tatis. Missale ad vsum chori | sancte ecclesie Sarum angli- | cane feliciter incipit. | Dominica prima de aduentu | domini Ad missam Introitus. The colophon (III, f. 200, col. 2, below l. 20) runs thus : Jn laudem sanctissime trinita- | tis totiusque milicie celestis ad | honorem et decorem sancte ecclesie | Sarum anglicane : eius- que deuo- | tissimi cleri : hoc missale diui- | norum officiorum vigilanti stu- | dio emendatum et reuisum. Jm | pressum venetijs per Joannem | hertzog de landoia : felici nu- | mine explicitum est. Anno domini | M.cccc. xciiij. kalendas mensis de | cembris. On the verso below the printer's device : Fredericus egmont | me fieri fecit.

The volume is adorned with one full-page cut (H. 118 m. B. 80 m.) representing Christ on the cross, with the B. Virgin and S. John; and with eleven ornamental versal letters printed from 7 blocks : A B D E I R T.

*Henry Bradshaw.* H. 165 m. B. 113 m. Wants 1, ff. 1 and 8; II, ff. 20, 21, 112-114, and 136, and III, ff. 153-156, 185-188 and 196-200.

SINKER, 85, 320. WEALE, 179.

7. *Agenda ecclesie Moguntinensis.* s. l. et a. sed Moguntiae, typis Petri Schoiffer, c. 1495. Quarto.

The second or third edition of this Ritual. It consists of 64 ff., printed in red and black from type of two founts, with 24 long lines (Comp., 181 m.) to the full page. Teutonic musical notation on a staff of 3, 4 or 5 lines, printed from blocks. Without running title or catchwords. There are eight quires signed a (a a iij a iiij)<sup>8</sup> -h<sup>8</sup>, numbered, commencing with the third leaf, 1-LXII.

*W. H. Cummings.* H. 252 m. B. 163 m. Wants ff. 53 and 54. Ex libris Iohannis Wilman.

HONECKER, 120 et 121.

8. *Missale secundum consuetudinem fratrum Predicatorum.* Venetiis per magistrum Andream de Torresanis de Asula impressum. 1496, 30 Decembris. Folio.

The eighth edition of the Dominican Missal, and the third Missal printed by Andrew de Torresanis of Asula.

The volume, divided into two parts, contains 244 (20 and 224) ff., printed in red and black from type of four founts, in two columns of 36 lines each (Comp., 256 m.) to the full page, with blank spaces for the versal letters of 9, 8 or 4 lines, and Latin musical notation on a staff of 4 red lines—9 staves to the full column. With running title, but without catchwords. The preliminary matter occupies two quires signed A<sup>8</sup> B<sup>12</sup>. The Text fills 23 quires, signatures a (a a2 a3 a4)<sup>8</sup> b<sup>10</sup>—u<sup>10</sup> x<sup>8</sup> y<sup>8</sup> and z<sup>10</sup>, numbered 1–222, the two last leaves not numbered.

The Title runs thus: Missale secundum consuetudinem fra | trum predicatorum cum | omnibus additionibus | tam ad conventua | lem quam ad priua- | tam missam | pertinenti | bu | s | . | The colophon (II, f. 222 v., below l. 10) is as follows: Missale secundum consuetudinem fratrum predicatorum | cum omnibus additionibus tam ad conuen- | tualem quam ad priuatam missam pertinentibus | ex exemplari castigatissimo exceptum | per magistrum Andream de torresanis | de Asula tempore Reuerendissimi patris fratris | Johachini turiani ueneti sacre | theologie eximii professoris ac totius | ordinis predicti generalis magistri | solertissime impressum anno | salutis M<sup>o</sup>cccc<sup>o</sup>xcvj<sup>o</sup>. die | vero penultimo mensis | decembris felicissime | explicit. Below this is the printer's device.

The volume is adorned (II, f. 83 v.) with one full-page cut (H. 252 m. B. 170 m.) representing Christ on the Cross with the B. Virgin and S. John, and (II, f. 222 v.) with the printer's device.

*Earl Spencer, Althorp.* H. 357 m. B. 240 m. Vellum ruled. Wants I, f. I, and II, ff. 19, 28, 29 and 38, supplied in facsimile. The principal versals supplied in gold and colours, the others in colours with floriations. Illuminated borders of foliage with flower-sprays, birds and insects on a brush gold ground on 5 ff.; in one of these (II, f. 84), are angels with the instruments of the Passion; in another (II, f. 87) is introduced a shield, bearing the arms of the Third Order of S. Dominic: gyronny of eight *sa.* and *arg.*, a cross flory quarterly counterchanged; on a bordure of eight pieces, eight estoiles, all counterchanged. *Binding*: modern, but with old tooled edges.

DENIS, 413, 3498. (PANZER, III, 383, 2008.) VAN PRAET, *Cat.*, I, 247, 347; V, 365, 347; VI, 37, 347. DIBDIN, VII, 166, 264. MASKELL, 2. BOHN, 249. WEALE, 244.

9. Missale secundum notulam metropolitane ecclesie Salisburgensis ordinatum. Nurnberge. In officina Georii Stöchs ex Sulczpach, civis Nurnbergensis,

expensa Ioannis Ryman impressum. 1498, 13  
Augusti. Folio.

The second edition of the Salzburg Missal, and the seventh Missal printed by George Stuchs.

The volume is divided into six parts, and contains 270 (10, 140, 14, 8, 6 and 92) ff.; printed in red and black from type of three founts, in two columns of 38-37 l. each (Comp., 266-258 m.) or 16 long lines to the full page, with Teutonic musical notation on a staff of 4 red lines—8 staves to the full page. Without running title or catchwords. The preliminary matter occupies a quire of 10 ff.; the text, thirty-three quires signed a (a a ij a iij a iiij) <sup>6</sup> b<sup>8</sup>-r<sup>8</sup> s<sup>6</sup> t<sup>8</sup> v<sup>6</sup> x<sup>6</sup> y<sup>10</sup> z<sup>8</sup> A<sup>8</sup>-H<sup>8</sup> and j<sup>10</sup> numbered 1 to CCLI, the last leaf being without a number. The Canon, between quires v and x, occupies a quire of 8 ff., without signature or foliation.

The Text (II, f. 1, col. 1) commences: Incipit missale integrum tam de | tempore quam de sanctis secundum rubricam | ecclesie Salczburgensis cum om- | nibus suis requisitis. Et primo | de dominica prima in aduentu | domini Introitus. The colophon (vi, f. 92) runs thus: Missale et de tempore et de sanctis nonmodo secundum notulam metropoli- | tane ecclesie salisburgensis ordinatum: verumetiam haud exigua opera ad- | hibita: tum in quottis foliorum locandis: tum in remissionis discreto nu | mero tam circa quamlibet lectionem vel prophetalem vel apostolicam quam circa | quodlibet euangelium alio in loco plenarie locatum: situando reuisum. | Deinde autem per cola et comata distinctum: simplici puncto in collectis | secretis complendis lectionibus epistolis et euangelij locato: colum indi | cante: gemino vero puncto coma significante. sed in introitu graduali | alleluia sequentijs offertorio et communione: puncto simplici locato medi- | am distinctionem que comatis appellatione venit presentante: gemi- | no autem puncto subdistinctionem que colum nuncupatur signante. Demum vero | in officina Georij Stöchs ex Sulczpach ciuis Nurnbergensis. expensa | Joannis Ryman impressum. Idibus augusti anni ab incarnatione | messye nonagesimioctauis supra millesimumquadringentesimum: finit.

The volume is adorned with two cuts; the first (H. 210 m. B. 164 m.) two shields juxta-posed, the one: per pale, 1 *or*, a lion rampant *sable*, langued *gules*; 2 *gules* a fess *argent*; the other: *sable* a turnip *proper*, accompanied by a crosier and pastoral staff saltirewise, and ensigned with a mitre. The other (H. 270 m. B. 165 m.) represents our Lord on a tau-shaped cross with the B.

Virgin and S. John. There are also 27 ornamental versal letters printed from 13 blocks : A (H. 56 m. B. 57 m.) B C D E G I O P R S T and V (H. 41 m. B. 42 m.)

*Earl Spencer, Althorp.* H. 349 m. B. 247 m. Wants part iv. The cut with armorial bearings coloured, the versal letters on the first leaf of parts II and III coloured and gilt, and the margins adorned with branch-work and foliage. Modern binding.

SCHRANK, 203, 73. DENIS, 450, 3830. HELMSCHROTT, I, 183, 411. DIBDIN, VII, 167, 265. HAIN, 11421. WEALE, 176.

10. Missale Herbipolense. Herbipoli. Per Georgium Reyser, artis impressorie magistrum iuratum. 1499, 11 Oct. Folio.

The tenth edition of the Würzburg Missal, printed like its predecessors by George Reyser.

The volume is divided into five parts and contains 384 (10, 116, 34, 10, and 214) ff., printed in red and black from type of four founts, in two columns of 32 lines each (Comp., 291 m), or 19 long lines to the full page, with blank spaces for the versal letters of 9 lines, and blank spaces for the musical notation, except in part III, where the notation, of Teutonic type, is printed on a staff of 5 red lines—9 staves to the full page. Without running title, signatures or catchwords. The preliminary matter fills a sheet of 10 ff. The text occupies ff. j to CCCxxvii, besides 44 unnumbered leaves inserted between Cxvj and Cxvij and two more at the end of the book.

As in the previous editions, there is neither title nor colophon to this Missal. The text commences (II, f. 1, col. 1) : D TE LEVAVI | animam meam · deus meus in, and ends (f. 212 v., col. 2, l. 32) promoueat. Per eundem.

The volume is adorned with two engravings, the one (B. 193 m) representing Saint Kilian, the arms of Bishop Laurence von Bibra, (quart. 1 *arg.* a chief dancettée *gu.* ; 2 and 3 *or* a lion rampant *sa.* ; 4 *az.* in bend a banner quart. *gu.* and *arg.* ; ensigned with a helmet with coronet and mantling ; crest, three plumes supported by two blatant horns embowed *gu.* and *arg.* with banners out of them), and those of the chapter; the other, our Lord on a tau-shaped Cross with the B. Virgin, S. John and two adoring angels.

*Earl Spencer, Althorp.* H. 392 m. B. 265 m. Wants I, f. 1, and IV, f. 1. *Additions by hand* : Two versal letters in gold and colours.

Between ff. 2 and 3 of part III, 8 ff. MS. on vellum. *Binding* : modern.

*Litt. Mag.*, III., 285. (PANZER, IV, 333, 8<sup>c</sup>.) DIBDIN, VI, 193, 1188.  
(VAN PRAET, 2<sup>e</sup> Cat., I, 147, 421. HAIN, 11316.) WEALE, 76.

11. *Missa de Requiem. Vienne. Per Ioannem Winterburg. 1499. Folio.*

This volume consists of 16 ff. printed in red and black from type of three founts, in two columns of 35 lines each (Comp., 219 m.) or 18 long lines (Comp., 226 m.) to the full page, with Teutonic musical notation on a staff of 4 red lines—8 staves to the full page. Without foliation, running title or catchwords. Signatures a (a a ij a iij a iiij)<sup>8</sup> and b<sup>8</sup>.

On the recto of the first leaf are these lines :

Ad Lectorem

Ut veniam poscas defunctis rite animabus

Sepe Deo mentis munera pura feras

Sic eadem pietas sera te morte sequetur

Nam redeunt donis vberiora datis

The text commences (f. 2, col. 1) : *Sj enim credimus.* The colophon (f. 16 v., col. 2, below l. 17) runs thus : *Finit feliciter Uienne Per Ioannem Winterburg. 1499.*

The book is adorned with one storied and one ornamental versal letter : T (H. 62 m. B. 54 m.) with the sacrifice of Abram, and S (H. 36 m. B. 33 m.)

*Earl Spencer, Althorp.* H. 300 m. B. 212 m. The versal letter at the commencement of the Canon, coloured. *Ex libris Bibl. venerab. conventus Viennensis in Rossaugia ordinis Servorum B. Mariae Virginis.* Modern binding.

DENIS, 470, 4021 ; *Wiensbuchdr.*, 11. (PANZER, III, 525, 13.) HAIN, 11247.

12. *Graduale secundum ordinem sancte Romane ecclesie. Impressum Venetiis, arte Ioannis Emerici de Spira, impensis Luce Antonii de Giunta, Florentini. 1500, 1 Martii. Folio.*

This Gradual, divided into three parts, contains 382 (218, 106 and 58) ff., in quires of 8 ff., printed in red and black, 7 long lines to the full page with musical notation on a staff of 4 red lines, and with storied versal letters.

The Common of Saints ends f.cccxxiii v.: Finit feliciter commune sanctorum | maxima cum diligentia ac summo studio emendatum: impressum Venetijs impensis nobilis viri Luceantonij | de giunta florentini. arte autem Joannis Emerici de Spira: anno | natiuitatis domini | m. cccc. xcix. xix. kalendas Februarij.

The colophon runs thus: Explicit volumen graduum: summa cura longissimisque vigilijs perfectum: Impressum Venetijs impensis nobilis viri Luceantonij de giunta | florentini: arte autem Joannis emerici de spirra. Anno natalis domini m. cccc. Kalendis Martij.

*L. Rosenthal, Munich.* H. 540 m. B. 360 m. Wants ff. 1-ccxviii. F. ccxix commences: In vigilia sancti Andree apostoli Introitus.

13. *Speciale secundum chorum Maguntinensem. Spirae.* Petrus Drach. 1500, 3 Iunii. Folio.

This Gradual consists of 124 ff., printed in red and black with ornamental versals excepting in six places where blank spaces are left; Teutonic musical notation on a staff of 4 red lines—7 staves (Comp., 180 m.) to the full page. Without running title, signatures, or catchwords. The quires have 8 ff., excepting the second and ninth, which have 9 ff. each, the sixth, which has 10 ff., the tenth and eleventh, which have 6 ff. each, and the last (sixteenth), which has 4 ff. The leaves are numbered ( ) ij to cxviii, ff. 13, 46, and the three last being without numbers.

The text commences (f. 2): Dominica in aduentu. Ad te leuauimus animam. The colophon (f. 123) runs thus: Consumatum est speciale secundum chorum maguntinensem | tertia die mensis iunii Anno quingentesimo.

On the verso of f. 123, above the table of contents, is the device (H. 105 m. B. 76 m.) of Peter Drach, printed in red from a metal block.

*W. H. James Weale.* H. 300 m. B. 250 m. Ex Bibliotheca Weisenaviensi. Inside the cover is the book-plate of an abbot of the Benedictine monastery of Weissenau near Würzburg, with his arms. *Binding:* Original stamped pigskin with two clasps.

14. *Missale monasticum secundum consuetudinem ordinis Vallisumbrose. Venetiis. Per dominum Lucam*

Antonium de Giunta, Florentinum. 1503, 13 Decembris. Folio.

The only edition of this Missal.

The volume consists of five parts, and contains 318 (10, 4, 164, 74 and 66) ff., printed in red and black from type of five founts in two columns of 34 lines each (Comp., 272 m.) to the full page. With Latin musical notation on a staff of 4 red lines—9 staves to the full column. With running title on a scroll, but without catchwords. The preliminary matter occupies two quires, the first, numbered at the foot of the page, having 10 ff., the second, signed +<sup>4</sup>. The text fills 31 quires signed a (a a ij a iij a iiij a v)<sup>10</sup>—o<sup>10</sup> p<sup>8</sup> q<sup>8</sup> r<sup>8</sup> s<sup>12</sup> t<sup>10</sup>—z<sup>10</sup> A<sup>12</sup> B<sup>10</sup>—F<sup>10</sup> G<sup>8</sup> H<sup>8</sup>, and numbered I—CCCIII.

The title runs thus: Missale monasticum secundum | consuetudinem ordinis | Uallisumbrose. Above it is a cut (H. 113 m. B. 79 m.) representing S. John Gualbert trampling on the devil, and at the foot of the page, the printer's device. The colophon (f. 303 v., col. 2, below l. 5,) is as follows: ¶ Ad laudem et gloriam san- | ctissime trinitatis et beatissi- | me marie semper virginis : | beatorumque confessorum Benedi- | cti et Johannis gualberti ac | bernardi episcopi: necnon et ad con- | solationem venerabilium mo- | nachorum: Missale secundum ritum et | consuetudinem ordinis Ual- | lis vmbrose: quod per multos | ante annos inordinatum de- | prauatumque fuerat: Reueren- | dissimi in Christo patris et domini: domini | Blasij francisci melanensis | florentini totius ordinis pre- | fati generalis dignissimi cu- | ra ac diligentia ordinatum | correctum emendatumque fuit: | Eiusdemque reuerendissime | dominationis sue impensis per nobilem | et egregium virum dominum Lucam- | antonium de giunta Florentinum | summa diligentia Uenetijs: | Anno salutis. M.ccccc.iiij. | pridie nonas Decembris im- | pressum explicit feliciter. | Deo gratias.

This is one of Giunta's master-pieces, the typography being excellent, and the illustrations remarkable. These were executed expressly for this work at the expense of the General of the Order, and the number of blocks employed is far larger than usual in Italian Missals, although, as many of the cuts occur only once, the volume at first sight does not appear to be so richly illustrated as some of the later Missals in which the same cuts are repeated forty or fifty times. The most remarkable of the illustrations are the borders that enclose the text of the eleven pages on which the Masses of the principal festivals commence. This framework of an architectural character is in the style of the Florentine Renaissance;

it consists of 1, a base; 2 and 3, two columns, adorned with groups of figures, 4 and 5, and supporting 6, a rounded arch, the tympanum of which is occupied by a figure of the Eternal seated on the clouds, His left hand resting on a cross-surmounted globe, His right raised in benediction; on each side, an adoring angel. The triangular spaces above the arch, and the bases of the columns are adorned with figures of the Evangelists seated writing. These portions of the framework do not vary. Of the figures which decorate the sides there are five varieties: 1, The Annunciation (ff. 1 and CCXXIX v.), the Angel kneeling on clouds in front of the dexter column, the B. Virgin praying on the opposite side; 2, the Angel appearing to the shepherds (f. x); 3, the three Marys going to the Sepulchre, at the side of which stand two angels (f. CXXI); 4, Christ calling Simon and Andrew who are busy with their nets in a boat (ff. CLXV and CCXXXIX); and, 5, two groups of distinguished members of the order (ff. 14 v., CXVI v., CXXXV, CCI and CCXII v.). The subjects which adorn the base also vary: 1<sup>o</sup>. John Gualbert riding homewards with his man on Good Friday meets the murderer of his brother Hugo, and draws his sword to slay him; the murderer on his knees is imploring pardon for the love of Him who died on the Cross on that day. On the left, John is seen kneeling before the altar in the Benedictine Church of S. Minias, begging God to grant him pardon for his sins; his sword and cap lie on the foot-pace. The figure of Christ on the Cross is bowing its head to him; on a scroll above is the legend: CRVCIS AMORE PARCIT INIMICO IOANNES GUALBERTI PRO QVO CRVX SIBI GRATES EGIT CAPITE. These scenes occur on ff. 1, CXVI v. and CCXXIX v. 2<sup>o</sup> (f. x). John begs the Abbot of S. Minias to admit him into the order; the abbot fearing the father's displeasure, puts him off, but allows him to remain as a guest. His father coming in search of him, John cuts off his hair, and takes a habit from the altar and puts it on. On the right, the father and the abbot in conversation; on the left, John taking the habit from the altar, near which stand two monks. Between the two groups, a scroll bearing the legend: QVESITVS A PATRE HABITVM SVMPST AB ARA. 3<sup>o</sup> (f. CXXI). On the death of the abbot, the monks of S. Minias choose John as his successor, but he refuses to accept the office, and, leaving the house with one companion goes to the hermitage of Camaldoli; there he forms the design of founding a community according to the primitive rule of S. Benedict. On the right, the Saint and his companion are kneeling at the feet of the Camaldolese hermits, whose superior encourages him to carry out his



undertaking ; on a scroll are his words : VADE ET IN NOMINE TRINITATIS TVVM INCIPE INSTITVTVM. On the left, the Saint and his companion are arriving at a hermitage in the shady valley of willow trees which was to give a name to the order ; two hermits who dwelt there are welcoming them. 4° (ff. cxxxv and ccxii v.). The new monastery of Vallombrosa ; the Saint is giving the habit to three postulants ; above, on a scroll : INSTITVIT MONASTERIVM ET ORDINEM VALLIS VMBROSAE. 5° (ff. 14 v., clxv, cci and ccxxxix). In this last are portrayed two of the distinguishing features of the Saint's character—his hatred of simony, and his love of the poor. On the right, he is reproving an abbot and a bishop ; on the left, causing his last loaf of bread to be given to a poor man. The accompanying scrolls bear the legends : ABBATEM ET EPISCOPVM SYMONIACOS PRAEDICAT.—PANEM SIBI SOLVM PAVPERI TRADIT.

The cuts next in importance are f. cxvi v. : a Calvary (H. 170 m. B. 127 m.) Christ on a tau-shaped Cross, with the B. Virgin, S. John and S. Mary Magdalene. F. 1 : S. John Gualbert holding a cross in his right hand, and standing on a prostrate demon, whose head he is transpiercing with the point of his tau-shaped abbatial staff. F. 14 v. : The arms of the order—a shield, issuing from the sinister side a hand vested in the sleeve of a cowl, resting on a tau-shaped staff ; in chief, a mitre. Besides these and the printer's well-known device, there are 18 storied versal letters (H. 114 m. B. 96 m.) ; 111 storied versals (H. 46 m. B. 47 m.) printed from 53 blocks ; 174 of smaller size (H. 31 m. B. 29.75 m.) printed from 44 blocks ; one ornamental versal P, and a large number of ornamental border pieces.

*Earl Spencer, Althorp.* H. 355 m. B. 240 m. Wants the last leaf. On the title-page is written : Del monasterio di Santa Christina.

DIBDIN, VI, 196, 1191 ; *Decam.*, I, 75–84. VAN PRAET, *Cat.*, I, 235, 330 ; VI, 35, 330. ALÈS, 424, 256. WEALE, 241.

15. Missale iuxta ordinem et veram rubricam Halberstansensem. (Moguntiae, per Petrum Schoffer), c. 1504. Folio.

The second edition of the Halberstadt Missal, probably printed by Peter Schoffer at Mentz. It is divided into eight parts, and contains 284 (17, 126, 15, 8, 14, 88, 14 and 2) ff., printed in red and black from type of three founts, in two columns of 42 lines each

(Comp., 292 m.), or 42 or 19 long lines to the full page, with blank spaces for versal letters of 11, 8 or 2 lines, and Teutonic musical notation on a staff of 4 red lines. Without running title or catch-words. The volume is made up thus: first, a single leaf with a large shield bearing per fess, in chief, a cross, in base, a bend, ensigned with a tiara and cross keys; this is followed by two quires of 8 ff. each, containing the preliminary matter. Fifteen quires signed a (a a ij a iij)<sup>8</sup>-p<sup>8</sup> and q<sup>6</sup> numbered 1 to cxxvi, are followed by a single leaf, two quires of 6 ff., one of 2, and one of 8, without signatures or foliation. The next fifteen quires are signed r<sup>8</sup>, s<sup>6</sup>, t<sup>8</sup>-z<sup>8</sup> and A<sup>8</sup>-F<sup>8</sup> numbered cxxvii to ccxxviii, G<sup>8</sup> and H<sup>6</sup> without foliation; 2 ff. without signature or foliation complete the book.

The text (II, f. 1, col. 1) commences: Incipit ordo missalis secundum | diocesim Halberstatensem. | Dominica prima in aduentu.; and ends (VIII, f. 2 v., l. 8) salutari meo. There is no colophon. The Canon is preceded by a full-page cut of our Lord on the cross, with the B. Virgin and S. John. There are also four ornamental versal letters (H. 55 m. B. 55 m.) D, E and R, the second occurring twice.

*W. H. James Weale.* H. 393 m. B. 281 m. Wants part I, f. 1; III f. 1; IV, f. 1, and VII, f. 14. Additions by hand: two versal letters (I, f. 1) in gold and colours, the remainder, in colours. Between ff. 9 and 10 of part III, 2 ff. with noted prefaces for feasts of the Apostles. On f. 12 v. of part III, the ordinary of the Mass. On f. 2 of part I, the following note: Anno Domini etc. v<sup>c</sup> quinto, feria quarta post Omnium Sanctorum, procuratus est presens liber ad altare Sanctorum Bartolomei apostoli et Martini episcopi in ecclesia Halberstadensi per dominos Wernerum Sandri et Ludolphum Saligen, vicarios ad eundem altare. Original stamped pigskin, wanting one of two clasps.

WEALE, 74.

16. Processionale ad usum ecclesie Sarisburiensis.  
Rothomagi? c. 1504. Quarto.

This Processional, printed in red and black, has 28 long lines (Comp., 162 m.) to the full page, with storied and ornamented versal letters, Latin musical notation on a staff of 4 red lines—7 staves to the full page; and with running title.

*F. Jenkinson.* H. 183 m. B. 123 m. Four leaves (ff. ccij-ccvj).

17. Missale ad usum insignis et preclare ecclesie Sarum. Impressum in opulenti civitate Londoniensi, per Richardum Pynson, mandato et impensa serenissimi regis Henrici septimi. 1504, 23 Decembris. Folio.

The fourteenth edition of the Salisbury Missal, the third edition printed in England, the second by Pynson.

The volume consists of six parts, and contains 212 (8, 76, 34, 52, 38 and 4) ff., printed in red and black from type of three founts, in two columns of 49 (Comp., 275 m.) or 42 lines each, with spaces with small type indicators for versal letters of 7, 6 or 3 lines, Latin musical notation on a staff of 4 red lines—12 staves to the full column, and running title, but without catchwords. The preliminary matter occupies a quire of 8 ff.; the text, 28 quires with signatures A (A.i A.ii A.iii A.iiii)<sup>8</sup>-G<sup>8</sup> H<sup>8</sup>-K<sup>8</sup> . . .<sup>2</sup> L<sup>8</sup>-N<sup>8</sup> O<sup>10</sup> P<sup>8</sup>-T<sup>8</sup> U<sup>6</sup> X<sup>6</sup> a<sup>4</sup> b<sup>8</sup> c<sup>8</sup> d<sup>6</sup>-f<sup>8</sup>, numbered ( )Fo. ii-C.iii. by error for 162, and Fo. i-xxxviii.

The title runs thus : ¶ Missale ad vsum insignis et preclare ecclesie Sarum : pulcherrimis elementis (vt | res ipsa indicat) pressum : additis quamplurimis commoditatibus que in ceteris | huiusmodi codicibus non habentur. Nam que in illis annotata fuere. non si- | ne summo labore inuenta sunt : hic autem in suis locis ad plenum perscri- | pta sunt : appositis ipsius ecclesie institutis / consuetudinibus / singulisque | festis. vna cum suis prosis. Et si que aberant / suo loco adiectis. Titu- | lis preterea numerorum ac mensium notis pensiculate collatis : vt | nusquam numerus numero non respondeat. Quo sacrificantibus | omnia facillime occurrant. Adiunctis quoque et in fine appo- | sitis aliquibus nouis officiis non parum necessariis. Quod | quidem impressum est atque vigilantissimo studio casti- | gatum examinatumque in opulenti ciuitate Londoniensi. | per Richardum Pynson huius artis ingeniosissim- | mum. Mandato et impensa serenissimi christianissi- | mique et omni virtutum genere prediti Regis | Henrici septimi: ad indiuidue trinitatis et | intemerate virginis Marie / totiusque mi- | litie celestis laudem decus et sempiter | nam gloriam. Anno vero a natali | christiano Millesimo quingen- | tesimo quarto / decimo kalen | das Januarii. The colophon (v, f. 38 v., col. 2, below l. 24) runs thus : ¶ In laudem sanctissime trinitatis totiusque | militie celestis ad honorem et decorem sancte | ecclesie Sarum anglicane / eiusque deuotis | simi cleri : hoc missale diuinorum officiorum | vigilantissimo studio emendatum et reuisum. | Impressum Londoni per Richardum | Pynson : commorantem in fletestrete signo | sancti Georgii. Anno

domini. M.ccccc.iiii. | decimo kalendas Januarii : felici numi | ne explicitum est. Beneath this is the device of Richard Pynson surrounded on three sides by bands of ornament.

The volume is adorned with three cuts: 1°(H.241 m. B.151 m.) Christ on a tau-shaped cross with the B. Virgin and S. John, surrounded by an ornamental border. 2°(H.184 m. B.153 m.) The Resurrection, with an ornamental border on either side; and 3°(H.90 m. B.69 m.) The Descent of the Holy Ghost on our Lady and the Apostles, flanked by an ornamental border on one side.

*Earl Spencer, Althorp.* H.368 m. B.250 m. Vellum. Wants part I, ff. 2 to 7, supplied from a paper copy; part II, ff. 1 and 2, the latter supplied from a paper copy; ff. 69 and 74, and part III, f. 3, supplied in facsimile by Whittaker. *Binding*: modern.

DIBDIN, *Typ. Ant.*, II, 424. VAN PRAET, 2° *Cat.*, I, 148, 428.

DIBDIN, VI, 196, 1190. MASKELL, 4 (DICKINSON, 16.) BOTFIELD, 12. LOWNDES, 1278. WEALE, 180.

18. *Manuale ad usum insignis ecclesie Sarum.* Londini. Ricardus Pynson, 1506. Folio.

The third edition of the Salisbury Manual; the first printed in England.

The volume contains 122 ff., printed in red and black, from type of one fount, 41 long lines (Comp., 235 m.) to the full page, with Latin musical notation on a staff of 4 red lines—9 staves to the full page. There are in all 20 quires with signatures: (a a ii a iii a iiiii)<sup>a</sup> b<sup>6</sup>—v<sup>6</sup>, numbered ( )—cxx for 121, and 1 f. not numbered. With running title, but without catchwords.

The colophon (f. 122, col. 2) is thus worded: ¶ Huic volumini Ricardus | Pynson Finem imponere iu | bet ad intersignium sancti | Georgii in flestrete commo- | rans penes ecclesiam sancti Dunsta- | ni Anno domini. M·cccc vi.

The title-page is adorned with a shield, quart. France and England, ensigned with the royal crown; supporters: a dragon and a greyhound. On either side, a portcullis, and above, a rose wound about by two scrolls with a legend, held on either side by an angel. On the verso is a cut representing the Eternal Father holding an orb surmounted by a cross, and blessing a multitude of people of different grades. On f. 56 v. is a cut of Calvary (H. 123 m. B. 80 m.), and on f. 122, Pynson's device n° 1 (H. 54 m. B. 43 m.), between two ornamental bands, and with the legend, Ihesus es<sup>t</sup>

above, and Amor meus below it, in white letters on a black ground. On f. 2 is an elegant letter O (H. 51 m. B. 50 m.) with a large flower-spray in the interior.

*The Master and Fellows of Corpus Christi College, Cambridge.* H. 309 m. B. 210 m. Vellum. Wants ff. 1, 8, 9, 38, 105, 106, 109, 110, and 112-117. *Binding*: Boards covered with brown calf adorned with blind tooling by a contemporary binder, G.W.

BOARDMAN, 35.

19. Missale ad consuetudinem insignis ecclesie Traiectensis. In alma Parisiorum academia. Impressore Wolffgango Hopylio. 1507, 17 Martii. Folio.

The fourth edition of the Utrecht Missal, and the tenth Missal printed by Hopijl.

The volume consists of five parts, and contains 276 (8, 144, 62, 14 and 48) ff., printed in red and black from type of four founts, in two columns of 42 (Comp., 240 m.) or 21 lines each to the full page, with Teutonic musical notation on a staff of 4 red lines—10 staves to the full column. With running title and ornamental stop-gaps, but without catchwords. The preliminary matter occupies one quire signed +; the text, 35 quires with signatures a (a.j. a.ij. a.iiij. a.v.)<sup>8</sup>-p<sup>8</sup> numbered ( ) ij-Cxx; q<sup>8</sup> r<sup>6</sup> s<sup>4</sup> t<sup>6</sup> A<sup>8</sup>-G<sup>8</sup> H<sup>6</sup> I<sup>8</sup> K<sup>6</sup> without foliation, and A<sup>8</sup>-F<sup>8</sup> numbered ( ) ij-xlvij.

The title, contained within two superposed medallions supported by two falcons, runs thus: Missale | ad consuetudinem in- | signis ecclesie Traie- | ctensis nuper vna cum dicte | ecclesie institutis consuetudi | nibus quam elimatissime impres | sum: additis plurimis com | moditatibus que in cete | ris desiderantur | Jn alma | Parisiorum Aca- | demia. Anno domini | virtutum | conditorisque | mundi: Millesimo qu<sup>m</sup>- | gesimo septimo: die ve | ro decimosexto kalen- | das mensis Apri- | lis. The colophon (iv, f. 48, col. 2, below l. 25) is as follows: ¶ Ad laudem dei eiusque inteme- | rate genitricis virginis marie: | et beati martini in cuius honorem fun- | data est sacra Traiectensis ecclesia | totiusque curie celestis. Actum et com | pletum extat arte impressoria pre- | sens hic liber sacer vel (vt aiunt) | missale / in preclara vrbe Parisiensi. | prefate ecclesie ritui accommodum. | Jn quo diligentius adiunctis ipsi- | us ecclesie constitutionibus: singu- | lisque festiuitatibus suo in loco ap- | positis / officia omnia ad longum de- | scribuntur Jmpressore wolffgango | hopylio. Anno domini. Millesimo quin- | gesimo septimo kalendas Martij.

The volume is adorned with one full-page cut (H. 278 m. B. 178 m.) representing Christ on the Cross with the B. Virgin and S. John; 21 large cuts printed from 18 blocks, 22 small cuts printed from 18 blocks, 6 storied versal letters: A, I, P, R, S, and T, ornamental versal letters printed from 39 blocks, and a number of ornamental border-pieces.

*The Diocesan Seminary, Mechlin.* H. 321 m. B. 222 m. The two first ff. of the Canon on vellum. On the title-page: Liber conventus Sancte Agnetis in Hoorn. *Binding:* Boards covered with brown leather, adorned with blind tooling.

*B. Bruyninx*, 10, 133. *B. van de Velde*, 1, 104, 1394. **WEALE**, 204.

20. Missale et de tempore et de sanctis secundum ordinarium archiepiscopatus ecclesie Pragensis ordinatum. Nurnberge. In officina Georgii Stuchs ex Sultzbach impressum. 1508, 8 Augusti. Folio.

The sixth edition of the Prague Missal, and the seventeenth Missal printed by George Stuchs.

The volume consists of five parts, and contains 400 (10, 196, 18, 10 and 166) ff., printed in red and black from type of four founts, in two columns of 33 lines each (Comp., 230 m.), or 14 long lines to the full page, with initial letters of three lines, and Teutonic musical notation on a staff of 4 red lines—8 staves to the full page. Without running title or catchwords. The preliminary matter occupies a quire of 10 ff.; the text, 49 quires; of these, signatures a<sup>8</sup>–z<sup>8</sup> et<sup>6</sup> con<sup>6</sup> are numbered 1–CXCVI, and A<sup>8</sup>–U<sup>8</sup>, CXCVII–CCCLVI. Three quires of 8, 10 and 10 ff. without signatures or foliation intervene between ff. CXCVI and CXCVII, and one quire of 6 ff. is placed at the end of the volume.

The text commences (II, f. 1, col. 1.): Incipit missale integrum, tam de tempore quam de sanctis secundum | rubricam archiepiscopatus eccle | sie pragensis. cum omnibus suis | requisitis. Et primo dominica | prima in aduentu domini Introitus. The colophon (v, f. 159 v., col. 2), runs thus: Missale et de tempore et de san | ctis. nedum secundum ordinarium | archiepiscopatus ecclesie | Pragensis ordinatum. verum | etiam haud exigua opera | vigilantiaue primo tum in | quottis foliorum locandis. | tum in remissionis certo | numero tam circa quamlibet | epistolam. quam circa quodlibet | euangelium situando reuisum | Deinde autem secundum veram or- | thographiam correctum. po | stre mo vero in

officina Geor | gij Stuchs ex Sultzbach | incole Nurnbergensis  
cha | racteribus apprime bellis | impressum die octaua mensis |  
Augusti. Anni octauī su- | pra millesimum quingente | simum ab  
incarnatione ver- | bi intelligibilis diuini. in | cuius intellectiua  
visione. ac | charitatiua fruitione bea- | tudo nostra consistit.  
Finit.

The volume is adorned with two full-page cuts: the one (H. 243 m. B. 169 m.) represents the four patron Saints of Bohemia, the other (H. 265 m. B. 169 m.) by Cranach, our Lord on a tau-shaped Cross with the B. Virgin and S. John. There are also a large number of ornamental versal letters.

*W. H. James Weale.* H. 291 m. B. 205 m. Wants part 1, ff. 1, 9 and 10; II, f. 191; III; IV; and V, ff. 1, 20, 21, 89-104 and 129-166.

*Abhandl.*, v, 245. BOHN, 250. WEALE, 125.



21. *Processionarium ordinis Fratrum Predicatorum.* In preclarissima et potentissima Venetiarum urbe impressum per Lucam Antonium de Giunta, Florentinum. 1509, 21 Aprilis. Octavo.

This volume contains 152 (4 and 148) ff. printed in red and black from type of four founts, 29-30 long lines to the full page, with Latin musical notation on a staff of 4 lines—5 staves to the full page. With running title, but without catchwords. There are in all 19 quires, signed +<sup>4</sup>, a (a aij aij a 4)<sup>8-r</sup> and s<sup>12</sup>, numbered commencing with the fifth leaf, 1 to 147, the last leaf blank.

The title, which has a cut of S. Dominic above, and the device of Giunta below it, is as follows: *Processionarium ordinis fratrum predicatorum rursus recognitum: et multis orationibus adauctum.* The colophon, f. 147 v., runs thus: *Auxiliante deo et domino nostro iesu christo processionalis libellus secundum ritum ordinis fratrum predicatorum deseruiens processionibus: tam de solennitatibus quam pro defunctis cum additionibus opportunis: ut patet in tabula in principio posita: ad laudem eiusdem dei et domini nostri iesu christi: et beatissime semper virginis marie: et beati dominici patris nostri: et seraphice christi iesu sponse beate catherine senensis virginis gloriose: et omnium sanctorum et sanctarum dei: necnon et fratrum ipsius ordinis commoditatem: per venerabilem patrem fratrem Albertum castellanum venetum iamdiu ordinatum et impressum: et nunc per eundem denuo re*

| uisum castigatum et diligentissime emendatum ac pluri | bus  
deuotis orationibus insignitum tempore Reuerendissi- | mi patris  
magistri Thome de vio clarissimi sacre | theologie professoris ac  
totius ordinis nostri genera- | lis magistri dignissimi : per Lucam-  
antonium de giun- | ta florentinum in preclarissima et potentissima  
Uene- | tiarum vrbe. Anno domini M.ccccc. ix. xj. calendas | maij  
accuratissime impressum explicit. | Deo omnipotenti et maximo  
laus et gloria : Amen.

The volume is adorned with four full-page and twelve smaller cuts, printed from ten blocks ; and eighteen storied versal letters printed from fifteen blocks.

*Anderson's College, Glasgow.* H. 179 m. B. 124 m.

22. *Manuale insignis ecclesie Eboracensis.* Londoni. Impressum per Wynandum de Worde pro Iohanne Gaschet et Iacobo Ferrebouc, sociis. 1509, 10 Februarii. Quarto.

The first edition of the York Manual.

The volume consists of 104 ff., printed from one fount of type, in red and black, 29 long lines to the full page (Comp., 180 m.) with Latin musical notation on a staff of 4 red lines—8 staves to the full page. With running title, but without foliation or catchwords. There are in all 13 quires bearing the signatures a (a a ij a iij a iiij)<sup>8</sup>—n<sup>8</sup>.

The title runs thus : AD laudem dei et honorem tuamque non im | merito flos virgo maria ecce manuale | quoddam secundum  
usum matris ecclesie | Eboracensis nouis tandem ex repetita pre |  
lectione bonaque maturitate elimatum est. Amen | dis penitus (mea  
sententia) alienum vigilijs lugu | brationibusque et industria bona  
ita nunc redactum | Ut in cymbalis iubilationis omnis chorus  
laudet dominum. The colophon (f. 103 v., below l. 16) is in these words : ¶ Manuale insignis ecclesie Eboracensis. Impres- | sum  
Per wynandum de worde commorantem londoni. | in vico nuncu-  
pato fletestrete sub Jntersignio so- | lis : vel in cimiterio sancti  
pauli sub ymagine di | ue marie pietatis. (pro Iohanne gaschet et  
Jaco- | bo ferrebouc socijs) Finit. Anno domini millesimo | quin-  
gentesimo nono quarto ydus Februarij. | Sane hoc volumen  
digessit arte magister. | wynandus de worde incola londonij.

The volume is adorned with a full-page cut (H. 220 m. B. 154 m.) representing Longinus on horseback piercing the side of our Lord with a lance which a man holds up, and in a manner directs, with



a forked stick, Longinus holding his left hand to his eye to indicate his blindness; two men with clubs are breaking the legs of the impenitent thief whose soul is being carried off by a devil, whilst an angel receives that of the penitent thief. In the background is seen Joseph of Arimathea begging Christ's body of Pilate. There are also 74 ornamental versal letters (H. 22 m.) printed from 20 blocks, and the device of the printer (H. 78 m. B. 67 m.) on the first leaf, below the title.

*The Dean and Chapter of Ripon.* H. 225 m. B. 155 m. The first 8 ff. damaged. *Binding*, modern.

23. Pontificalis liber. Lugduni. Per magistrum Ioannem Moilin, alias de Cambray, expensis Ludovici Martini. 1511, 8 Maii. Folio.

The fourth edition of the Pontifical, published by order of Innocent VIII., who intrusted the editing of it to Augustus Piccolomini, Bishop of Pienza and Montalcino. He based his work chiefly on the MS. Pontifical of William Duranti, Bishop of Mende, on whom, in the prefatory epistle, he pronounces a well-deserved eulogium. Piccolomini was aided in his work by John Burckard, provost of the church of Haslach, in the diocese of Strassburg, and master of the Papal ceremonies.

The volume contains 228 ff., printed in red and black from type of three founts, in two columns of 37 lines each (Comp., 262 m.), with red initial letters of 2 lines and Latin musical notation on a staff of 4 red lines—9 staves to the full column. With running title, and with catchwords to each leaf. There are thirty-seven quires, bearing the signatures +<sup>6</sup> a (a a ij a iij)<sup>6</sup>—z<sup>6</sup> A<sup>6</sup>—K<sup>6</sup> L<sup>8</sup> M<sup>8</sup> N<sup>8</sup>, preceded by Ponti. or Pontifi. The leaves are numbered, commencing from the third: Folio. i.—ccxxv, the last leaf being without a number.

The title is as follows: Pontificale nouiter im- | pressum: per-  
pulchrisque | characteribus di | ligentissime an | notatum. |  
M.ccccc.xi. die vero. viij. mensis Maij. The colophon (f. 268)  
runs thus: ¶ Pontificalis liber Reuerendi in christo patris domini  
Jacobi | de Lucijs vtriusque iuris doctoris episcopi Caiacensis. Et  
domini Jo | annis Burkardi capelle. S. D. N. Pape Cerimo | niarum  
magistri Olim summa diligentia emenda- | tus. Cum solennibus  
totius anni benedictio- | nibus: necnon de aduentu et de tempore :  
ac | de sanctis nusquam antea sed nouiter per | magistrum Joannem

moilin : alias | de cambray expensis Ludouici | Martini impressis felici- | ter explicit. Anno domini | M.ccccc.xj. die vero | viij. mensis | Maij.

The title-page and ff. 1 and 210 of the text are enclosed within a border of bold Renaissance ornament. Ff. 85 v. and 157 have borders at the sides. Above the title is a cut (H. 129 m. B. 168 m.) representing the Pope enthroned, surrounded by seven bishops and five other ecclesiastics. At the commencement of the text is another cut (H. 78 m. B. 56 m.) of the Presentation of our Lord in the Temple. The volume is further adorned with 68 versal letters (H. 32 m.) printed from 18 blocks, and 7 of smaller size.

C. W. F. Welchman. H. 320 m. B. 235 m.

ZACCARIA, 1, 164. ALÈS, 274, 163.

24. Missale secundum chorum almi episcopatus Zagrabiensis ecclesie. Venetiis excussum in officina Petri Liechtenstein. Impensis ac sumptibus Iohannis Muer, civis Zagrabiensis. 1511, 20 Iunii. Folio.

The first known edition of the Agram Missal. Some Hungarian writers cite an edition of 1509, but, as the impression of this is stated on the title-page to have been commenced in 1509, I think this is the book referred to.

The volume is composed of six parts, and contains 332 (20, 26, 140, 62, 20 and 64) ff., printed in red and black from type of seven founts, in two columns of 41 lines each (Comp., 282 m.) or 20 long lines to the full page, with musical notation on a staff of 4 red lines — 11 staves to the full column. With running title, but without any catchwords. There are in all 43 quires signed +<sup>s</sup> \*<sup>s</sup> <sup>h</sup><sup>s</sup> A<sup>10</sup> C<sup>s</sup> D<sup>10</sup> a<sup>s</sup>—q<sup>s</sup> r<sup>s</sup> s<sup>s</sup> t<sup>s</sup>—z<sup>s</sup> A<sup>s</sup> B<sup>s</sup> C<sup>s</sup> D<sup>s</sup> E<sup>s</sup> F<sup>s</sup> and G<sup>s</sup>—O<sup>s</sup> numbered commencing with a ij, ij—cclxxxv, the last leaf being without any number.

The title is as follows : Missale secundum Chorum et Rubricam Almi episcopatus Zagrabiensis | Ecclesie: roboratum et approbatum in sacra synodo et | generali capitulo sub Reverendissimo domino. Domino Luca episcopo etc. | Uenetijs autem Anno christi. 1509. inceptum | cum Cantu et Figuris omnium Festiui- | tatum ac Euangeliorum quam diligen- | tissime absolutum est | Anno. 1511. Die. 20. Junij. The colophon (vi, f. 64) runs thus: \* Laus sit nato Dei celi terreque rectori. \* | \* Laus tibi sit Christe quoniam liber explicit iste \* | Accipite optimi reuerendique patres Missale secundum Chorum al- | mi episcopatus Zagrabiensis ecclesie cum

\* Laus fit nato Dei celi terreque rectori. \*

\* Laus tibi sit Christo qm liber explicat iste. \*

Accipite optimi reverendiq; patres Missale fm Choz al-  
mi epatus Zagrabien. ecclesie cū figuris z optimis chara-  
cteribus q; pulcherrime perlustratū Jussu z impensis ac  
sumptibus providi atq; egregij viri Johānis Mier civis  
Zagrabiehsis qui oriūdu est german<sup>9</sup> de koppstain ex pte  
aut Georgio Mier Schoto: ibidē cōcūis dū in humanis  
erat. Venetijs puigili cura excussum. Anno virginis par-  
tus 1511 Die 20 Junij in officina Petri Liechtenstein.

Johannes

Mier



Exspecto resurrectionem.



Schotus.



Et vitam venturi seculi. A.

figuris et optimis chara- | cteribus quam pulcherrime perlustratum  
Jussu et impensis ac | sumptibus prouidi atque egregii viri Johannis  
Müer ciuis | Zagradiensis qui oriundus est germanus de koppfstain  
ex patre | autem Georgio Müer Schoto : ibidem conciuus dum in  
humanis | erat. Uenetijs peruigili cura excussum. Anno virginici  
par- | tus 1511 Die 20 Junij in officina Petri Liechtenstein.

The title-page is adorned with a cut (H. 251 m. B. 175 m.) with two shields of arms within a framework formed by two slender columns resting on a plinth, and wreathed with foliage, branches of which form a canopy above with three niches or spaces occupied by small cuts of the Most Holy Trinity, the Eternal Father surrounded by angels, and the Annunciation. The shield on the right bears: quart. 1, two bars; 2 and 3, a lion rampant, double queued and crowned; 4, a double-cross fermée; with, on an inescutcheon of pretence, an eagle displayed; the shield ensigned with a crown, through which a sceptre palewise. The other shield bears: per fess, in chief a demi-griffin, in base a crown, and is ensigned with a mitre pierced by a pastoral staff. On the verso of the title is a full-page cut (H. 296 m. B. 220 m.) of which the accompanying plate is a reduced reproduction. Another full-page cut (H. 300 m. B. 203 m.) represents our Lord on a tau-shaped Cross, with the B. Virgin and S. John, and four angels receiving in chalices the blood flowing from the hands, feet and side of the Redeemer. The volume is further adorned with a very large number of cuts in ornamental frames, with border-ornaments, and 527 versal letters printed from 62 blocks. On the recto of the last leaf (*see the reduced facsimile on p. 89*) are the devices of the publisher, and, on the verso, that of the printer.

*The National Hungarian Museum, Buda-Pest.* H. 347 m. B. 240 m. Wants part II, f. 16. Ff. 17-26 on vellum. The cut of our Lord on the Cross, coloured and gilt. On the title-page is this inscription: Blasius Chesius praepositus Sancti Thomae ac promotoris Strigoniensis archidiaconus Luchmanensis, ecclesi-  
arumque Strigoniensis et Iauriensis canonicus est possessor huius,  
1543 octaua Ianuarii mensis scribebam.

ZACCARIA, I, 61. KNAUZ, 35, 18. WEALE, 219.

25. Missale celeberrimi Halberstattensis episcopatus. Sine loco et sine nomine impressoris. 1511. Folio.

The third and last edition of the Halberstadt Missal. The volume



Regina celi letare Alla. Quia quę meruisti portare Alla.  
Resurrexit sicut dixit Alla. Ora pro nobis deum Alla.





is divided into nine parts and contains 268 (12, 6, 118, 2, 12, 8, 14, 94 and 2) ff., printed in red and black from type of three founts, in two columns of 36 lines each (Comp., 291 m.), or 19 long lines to the full page, with blank spaces for the versal letters of 9, 8, 7, 6 or 4 lines, Teutonic musical notation on a staff of 4 red lines—11 staves to the full page. With running title, but without catch-words. The two first quires of 8 and 4 ff. are without signatures; the third, signed A, has 6 ff. These are followed by signatures a (a a ij a iij a iiij a v)<sup>8</sup>—o<sup>8</sup> and p<sup>6</sup>, numbered 1 to cxviii, 2ff., a<sup>6</sup>, b<sup>6</sup>, and a quire of 8 ff., all without foliation; q<sup>8</sup> r<sup>6</sup> s<sup>8</sup>—z<sup>8</sup> A<sup>8</sup>—E<sup>8</sup> and F<sup>6</sup> numbered cxxxiii to ccxxvi. Two more ff., the first numbered ccxxvii, terminate the volume.

The title is as follows: Missale celeberrimi Halber- | stattensis  
episcopatus contemplatione venera | bilis cleri: neccessionata  
diligentia ope- | rose castigatum: atque etiam iu- | cundioribus  
litteris ex | cussum: hoc co- | dice relu- | cet. | + The colophon  
(viii, f. 93 v., below l. 18) runs thus: Ad clerum Halberstattensem. |  
¶ Vos patres et domini sacerdotali et quidem summa dignitate  
insigniti hoc | opus diuinum multorum dierum reuolutione ob  
honorem celestis Curie: necnon | ad laudem Reuerendissimi patris  
et domini. domini Ernesti Magdeburgensis | archipresulis Ger-  
manieque primatis: ac ducis Saxonie etc. Sub san- | ctissimo patre  
et domino nostro domino Julio papa secundo. Et victoriosissimo  
domino | nostro domino Maximiliano Rhomanorum Imperatore  
semper augusto mun | di principibus. Anno salutis nostre post  
Millesimum quingentesimum vnde | cimo accuratissime emenda-  
tum. et in hanc electissimam litterariam formam | Impressoria arte  
elaboratum qua decet gratificatione suscipite: eoque ta- | liter vti  
properate. vt digne in vobis sacerdotis nomen possit constare. quod  
si | hec fraterna monitio locum in vobis non captabit. sit deinde  
adhortatrix | synderesis. et tandem valete felices. | Gloria in  
excelsis deo.

This Missal is adorned with one full-page cut (vi, f. 1 v.) of our Lord on a tau-shaped cross with the B. Virgin and Saint John.

*W. H. James Weale.* H. 399 m. B. 273 m. Wants part vi, f. 1. Ff. 9 to 12 of part i are misplaced between ff. 1 and 2. The last six parts are bound in the following order: vii, v, iv, vi, viii, ix, the second leaf of part ix being pasted on the cover. *Binding:* Oak boards, covered with brown leather adorned with blind tooling and with bands of roll-produced ornament. Wants one clasp.

*Between parts VIII and IX of the above volume is inserted the following extremely rare book, by the addition of which this Missal was rendered available for use by the clergy of the Diocese of Verden, who, having no printed Missal of their own use, employed either the Magdeburg or the Halberstadt Missal with a supplement.*

Promptuarium in officia Missarum : | tam de tempore quam de sanctis secundum ritum ecclesie Uerdensis. Sine loco vel anno sed c. 1511. Folio.

One quire of 6 ff. with signature A (A A ij A iij), in two columns of 61 lines each (Comp., 293 m.) to the full page, without running title, catchwords or foliation.

The text commences (f. 1, col. 1) with the above heading. The colophon (f. 5 v., col. 2, below l. 57) runs thus : ¶ Reperiuntur venalia apud Joannem Heyst | bibliopolam in Luneborck.

WEALE, 213.

26. Missale secundum veram rubricam et ordinarium ecclesie Mindensis. Nurnberge. Impressum in officina Georgij Stuchs ex Sultzbach. 1513, 18 Iunii. Folio.

The only edition of the Minden Missal, and the seventeenth Missal printed by George Stuchs. It is divided into four parts and contains 376 (8, 204, 8 and 156) ff., printed in red and black from type of three founts, in two columns of 30 lines each (Comp., 250 m.) or 15 long lines to the full page, with initial letters of 3, 2 or 1 line, Teutonic musical notation on a staff of five red lines—9 staves to the full page. Without running title or catchwords. The preliminary matter occupies a quire of 8 ff.; the text, 47 quires with signatures a (a a ij a iij a iiij) <sup>8</sup>–z<sup>8</sup>, et<sup>6</sup>, con<sup>6</sup>, t<sup>8</sup>, numbered 1 to cciiii, and A<sup>8</sup> B<sup>8</sup> C<sup>6</sup> D<sup>8</sup>–T<sup>8</sup> and v<sup>6</sup>, numbered ccxx–ccclxxv, a quire of 8 ff. without signature or foliation being inserted between cciiii and ccxx. The Text commences (II, f. 1, col. 1) : Jncipit missale secundum verum | ordinarium ecclesie mindensis | Dominica prima in aduentu domini. The colophon (IV, f. 156, col. 2, under l. 22) runs thus : Missale secundum veram rubricam et ordi- | narium ecclesie Mindensis. solerti cura | impressum : in officina prouidi viri | Georgij Stuchs : ex Sultzbach. | ciuis Nurnbergensis. Anno salutis | M.D. xiiij. Xiiij. Kalendas Julij.

The volume is adorned with a cut (H. 244 m. B. 171 m.) representing Christ on a tau-shaped cross, with the B. Virgin and S. John ; a storied versal T (H. 59 m. B. 50 m.) representing the



Sacrifice of Abram, and 39 ornamental versal letters printed from 23 blocks: A (H. 48 m.) B C D E G P R S T and V (H. 41 m.), C D H M N P Q S and V (H. 31 m.).

*W. H. James Weale.* H. 340 m. B. 230 m. Wants part II, ff. 56 and 148, and part III, f. 1. Binding: oak boards, covered with brown leather adorned with bands of roll-produced ornament; two clasps. | The following notes are written on the inside of the cover: Emptus est per dominum Albertum Kemerer ad quartam vicariam S. Katerine in ecclesia S. Iohannis Luneburgensis anno Domini 1524. Dñth Bock horth thoe Verden vicarien thom altare Sancte Katerine hir in Sunte Iohannis Kercken to Lüneborck, der her Alberth Kemerer itzundes eyen beszitter is, de hefft düt bock dar by gekofft anno domini xv<sup>e</sup> xxiiij.

PANZER, XI, 469, 91<sup>b</sup>. ALËS, *Suppl.*, IO, 351. WEALE, 98.

27. Liber Missalis secundum ritum ac consuetudinem Ratisponensis ecclesie. In Augusta Vindelicorum impressus, expensis et sumptibus Iorgi Ratdolt, civis Augustensis. 1515, 5 Ianuarii. Quarto.

The seventh edition of the Regensburg Missal, and the only Missal printed by George Ratdolt.

The volume consists of four parts, and contains 348 (12, 188, 12 and 136) ff., printed in red and black from type of four founts, in two columns of 35 lines each (Comp., 187 m.), or 20 long lines to the full page, with Teutonic musical notation on a staff of 4 red lines—7 staves to the full page. Without running title or catchwords. The preliminary matter fills two quires of 4 and 8 ff.; the text, 43 quires, with signatures a (a a ij a iij a iiij)<sup>a</sup>—v<sup>a</sup>, a<sup>a</sup>, b<sup>a</sup>, c<sup>a</sup>, d<sup>a</sup>, ( )<sup>a</sup>, and A<sup>a</sup>—R<sup>a</sup> numbered 1—cccxxxiii, the three last ff. being without any numbers.

The title is as follows: Missale secundum ritum ac | consuetudinem Ra- | tisponensis ecclesie. | de nouo quam | castigatis- | sime Jm | pres- | sum. The colophon (iv, f. 136, col. 2, below l. 21) runs thus: Liber missalis secundum ritum ac con- | suetudinem Ratisponensis ecclesie | in Augusta vindelicorum impres- | sus est. Jussu et consensu Reue | rendissimi in Christo patris ac domini | domini Iohannis cometis palati | ni Rheni / ac ducis baurie etc. | et eiusdem Ratisponensis ecclesie | administratoris. Expensis vero | et sumptibus Iorgi Ratdolt | ciuis Augustensis. Anno domini. | M.ccccc.xv. quinto die men | sis Ianuarij.

The volume is adorned with two cuts. The first (H. 177 m. B. 122 m.), on the verso of the title, represents S. Peter, holding an open book in his right hand and a key in his left, and having at his feet two shields with the arms of the bishop, *gu.* a bend *arg.*, and of the chapter, quart. 1 and 4 *sa.* a lion rampant *or*; 2 and 3 lozengy *az.* and *arg.* The other (H. 178 m. B. 130 m.) faces the Canon, and represents Our Lord on a tau-shaped Cross, with the B. Virgin and S. John. The versal T at the commencement of the Canon (H. 81 m. B. 68 m.) detaches itself on a background of foliage with two angels holding the instruments of the Passion.

*W. H. James Weale.* H. 242 m. B. 170 m. The title mounted; the margins short. The cuts and versal T of the Canon coloured and gilt. *Binding*: Boards, covered with brown leather, tooled; the edges gilt and tooled.

GEMEINER, 166. ARETIN, 26. (PANZER, XI, 368, 77.) RIED, MCLXXV, 1115. BRADSHAW, 106. (GRAESSE, IV, 548.) SANDARS, 24, 34. ALÈS, 235, 127. WEALE, 128.

28. Missale Traiectense completissimum. In preclara urbe Parisiensi. Impressore Volffgango Hopylio. 1515, 1 Iulii. Folio.

The sixth edition of the Utrecht Missal, and the twenty-third Missal printed by Hopijl.

The volume consists of four parts and contains 294 (8, 156, 78 and 52) ff., printed in red and black from type of four founts, in two columns of 42 (Comp., 237 m.) or 21 lines each to the full page, with Teutonic musical notation on a staff of 4 red lines—10 staves to the full column. With running title but without catch-words. The preliminary matter occupies one quire with signature +<sup>8</sup>; the text, 37 quires, the first leaf of each of which has at its foot, on the dexter side, the signature title t. The signatures are as follows: a (a.i. a.ij. a.iiij. a.iiij.)—s<sup>8</sup> t<sup>8</sup> v<sup>8</sup> numbered, excepting the last 27 ff., ( ) ij—cxxix; A<sup>8</sup>—j<sup>8</sup> and k<sup>8</sup> without foliation, and A<sup>8</sup>—f<sup>8</sup>, f<sup>8</sup> and g<sup>8</sup> numbered j—liij.

The title runs thus: ¶ Missale Traiectense completissimum: cum | multis missis votuiis nunquam antea impressis. The colophon (iv, f. 52, col. 2, below l. 25) is as follows: ¶ Ad laudem dei eiusque inteme- | rate genitricis virginis marie: | et beati martini in cuius honorem fun | data est sacra Traiectensis ecclesia | totiusque curie celestis. Actum et com- | pletum extat arte impressoria pre- | sens hic liber sacer vel (vt aiunt) | missale / in

preclara vrbe Parisiensi | prefate ecclesie ritui accommodum. | Jn  
quo diligentius adiunctis ipsi | us ecclesie constitutionibus : singu-  
| lisque festiuitatibus suo in loco ap- | positis officia omnia ad  
longum de | scribuntur Jmpressore volffigango | hopylio. Anno  
domini. M. quingen | tesimo decimo quinto. kalendis Julij.

The volume is adorned with three full-page and a considerable number of smaller cuts, storied and ornamental versal letters, and borders.

*Rev. John C. Jackson.* H. 292 m. B. 198 m. 2 ff. on vellum.  
Bookplate of Rev. Edward Leigh.

*B. Colbert., 1, 20, 339. B. van de Velde, 1, 104, 1393. WEALE, 205.*

29. Missale ad usum insignis ecclesie Eboracensis. Rothomagi. Opera magistri Petri Olivier impressoris. Sumptibus et expensis Iohannis Gachet, mercatoris librarii. 1516, 5 Februarii. Folio.

The second edition of the York Missal, and the second Missal printed by Peter Olivier.

The volume consists of three parts, and contains 200 (8, 184 and 8) ff., printed in red and black from type of three founts, in two columns of 46 lines each (Comp., 256 m.) to the full page, with Latin musical notation on a staff of four red lines—11 staves to the full column. With running title, but without catch-words. The volume consists of 24 quires bearing the signatures A (A.i. A.ii. A.iii. A.iiii.)<sup>8</sup> a<sup>2</sup>-1<sup>8</sup> m<sup>4</sup> n<sup>4</sup> o<sup>8</sup>-2<sup>8</sup> et<sup>8</sup> and +<sup>8</sup>.

The Title runs thus : Missale | Ad vsum celeberrime ecclesie Eboracensis | optimis characteribus recenter Jmpressum cura perui-  
gili maximaque lucubra- | tione mendis quam pluribus emendatum. Sumptibus et expensis Iohannis ga | chet mercatoris librarii bene meriti iuxta prefatam ecclesiam commorantis. | Anno domini decimosexto supra millesimum et quingentesimum. Die vero quinta | Februarii completum atque perfectum. The colophon (III, f. 184v., col. 2, below l. 33), is worded as follows : ¶ Ad laudem et gloriam omnipoten- | tis dei et virginis marie ac totius cu | rie celestis exaratum et completum ac | etiam in pristino statu redactum est hoc | presens missale ad vsum insignis ec- | clesie Eboracensis. Opera honesti viri | Magistri petri oliuier impressoris | Rothomagi commorantis.

This Missal is adorned with two full-page and four smaller cuts, eleven border-pieces, four storied, and 101 ornamental versal letters, the latter printed from 43 blocks.

*The Master and Fellows of Pembroke College, Cambridge.* H. 318 m. B. 220 m. Wants part III. The title-page and II, f. 179, mutilated; nineteen other leaves damaged. Part II, ff. 94 and 95 on vellum.

MAITTAIRE, II, 74. GOUGH, II, 425. HERBERT, III, 1437. (PANZER, VI, 492, I.) BANDINEL, 418. DIBDIN, *Decam.*, I, 9. MASKELL, *Mon.*, I, lxxv. (DICKINSON, 19.) BOARDMAN, 36. (BRUNET, III, 1768.) BRADSHAW, 108. LOWNDES, 1575. HENDERSON, I, vi and xii. SANDARS, 24, 36, and 42, 96. WEALE, 65.

30. Missale ad usum insignis ecclesie Eboracensis. Rothomagi. Opera magistri Petri Olivier impressoris, ere et impensis Guillermi Bernard et Iacobi Cousin, bibliopolarum. 1517, 26 Octobris. Quarto.

The third edition of the York Missal, and the third Missal issued from this press. It consists of 206 (8 and 198) ff., printed in red and black from type of 5 founts, in two columns of 46 (Comp., 157 m.) or 34 lines each to the full page. With Latin musical notation on a staff of four red lines—8 staves to the full column. With running title, but without catchwords. The volume consists of 26 quires with signatures A (A.i. A.ii. A.iii. A.iiii.),<sup>8</sup> a<sup>8</sup>–z<sup>8</sup> et<sup>8</sup> and +<sup>6</sup>. The Title runs thus: Missale | Ad vsum celeberrime ecclesie | Eboracensis optimis caracteribus nouissime Jm- | pressum cura peruigili maximaque lucubratione men | dis quam pluribus emendatum atque in forma portatili | marginatum Ere et impensis honestorum virorum Guil | lermi bernard et Iacobi cousin bibliopolarum Rotho | magi degentium ante atrium librariorum maioris ec- | clesie atque in ipso atrio e regione curie ecclesiastice. An | no salutis christiane decimoseptimo supra millesimum | et quingentesimum die vero vicesimasexta mensis oc | tobris completum. The colophon (f. 193 v., col. 2, below l. 33) is worded as follows: ◀ Ad laudem et gloriam omnipoten- | tis dei et virginis marie ac totius cu- | rie celestis exaratum et completum ac | etiam in pristino statu redactum est hoc | presens missale ad vsum insignis ec | clesie Eboracensis. Opera honesti vi- | ri. Magistri Petri oliuier impresso | ris. Rothomagi commorantis. |

The volume is adorned with two full-page cuts, four storied, and a large number of ornamental versal letters.

*The Dean and Chapter of Ripon.* H. 187 m. B. 130 m. The

first four and last six leaves damaged. Ff. 113-120 misplaced between 111 and 121.

GOUGH, II, 426. HERBERT, 1821. (FRÈRE, *Manuel*, II, 315.) MASKELL, *Mon.*, I, lxxv. (DICKINSON, 19.) BOARDMAN, 36. HENDERSON, I, vii and xii. ALÈS, *Suppl.*, 36, 372. WEALE, 65.

31. **Liber Missalis secundum usum ecclesie Ratisponensis.**  
In civitate Babenberga. Impensis pervigilique cura  
Iohannis Pfeyl excusus. 1518, 30 Aprilis. Folio.

The eighth edition of the Regensburg Missal, and the ninth Missal issued from this press.

The volume is composed of six parts and contains 385 (8, 200, 16, 11, 102 and 48) ff., printed in red and black from type of four founts, in two columns of 30 lines each (Comp., 296 m.) or 19 long lines, with Teutonic musical notation on a staff of 4 red lines—11 staves to the full page. With running title, but without catchwords. The preliminary matter occupies one quire of 8 ff.; the text, 47 quires: a (a a ij a iij a v a vj)<sup>10</sup>, b<sup>10</sup>, c<sup>8</sup>—z<sup>8</sup>, et<sup>8</sup>, con<sup>8</sup>, 8, 8, 11, A<sup>8</sup>—M<sup>8</sup>, N<sup>6</sup>, O<sup>8</sup>—T<sup>8</sup> numbered, excepting the three quires between con and A, and the three last ff., 1—cccxlviij.

The title runs thus: Missale secundum vsum ecclesie ratisponensis | summa cum diligentia reuisum atque | correctum. Et quam optimis caracte- | ribus. a Nouo Jmpressum. ad honorem omnipo- | tentis dei. et tocius | celestis curie. The colophon (vi, f. 45 v., col. 2, below l. 18) is as follows: Liber missalis Ad laudem et | gloriam sancte ac indiuidue tri- | nitatis Jntemperateque virgi | nis marie Jn ciuitate Ba- | benberga Jmpensis haut | mediocribus: peruigilique cu- | ra prouidi viri Iohannis | pfeyl excusus ac feliciter fi- | nitus est Anno a virgineo | partu. M.D. xviiij. Pridie | kalendas maias.

The volume is adorned with three cuts: 1 (H. 164 m. B. 157 m.). Two angels in girded albs standing, holding an heraldic achievement, quart. 1 and 4 *gu.* a bend. *arg.*; 2 *sa.* a lion rampant *or*; 3 lozengy of 5 lines *az.* and *arg.* Crests: 1 a fish ensigned with a coronet, issuant out of which a panache of peacocks' feathers; 2, issuant out of a coronet, a lion sejant between two blatant horns lozengy. Dated, beneath the shield, 1512. 2 (H. 251 m. B. 164 m.) Christ on a tau-shaped Cross with the B. Virgin and S. John. 3 A circular medallion (D. 49 m.), the Holy Lamb with banner, reposing in a meadow. There are also one ornamental, and 16 storied versal letters, printed from 15 blocks.


*The Royal College of Music, Kensington Gore.* H. 382 m. B. 370 m. Part iv on vellum; 20 ff. of parts v and vi damaged and torn. The cut and versal T at the commencement of the Canon coloured and gilt. Inside the cover at the end: Mayster Hanns Pfeyl von Bamberg 1519. *Binding*: Boards covered with stamped pigskin; the knops and clasps wanting.


GEMEINER, 166. PANZER, IX, 388, 4c. WEALE, 128.

32. Antiphonarii ad usum Sarum volumen primum vulgo pars hyemalis nuncupata. Impressum in alma Parisiorum academia per Wolfgangum Hopylium, impensis Francisci Byrckman, civis Coloniensis. 1519. Folio.

The only edition of the Salisbury Antiphoner.

The volume consists of five parts, and contains 594 (268, 6, 192, 50 and 78) ff., printed in red and black from type of three founts, 40-41 or 26 long lines to the full page, with Latin musical notation on a staff of 4 red lines—10 staves to the full page. With running title but without catchwords. Signatures: a (a.j. a.ij. a.iiij.)<sup>s</sup>-z<sup>s</sup> et<sup>s</sup> con<sup>s</sup> f<sup>s</sup> aa<sup>s</sup>-hh<sup>s</sup>, numbered ( ) Fo. ij.-cclxviiij. ; +<sup>s</sup> the leaves not numbered; a<sup>s</sup>-z<sup>s</sup> et<sup>s</sup>, numbered Fo. j.-cxcj. and 1 f. not numbered; A<sup>s</sup>-E<sup>s</sup> F<sup>10</sup> numbered Fo. j.-l; A<sup>s</sup>-j<sup>s</sup>k<sup>s</sup> numbered Fo. j.-lxvij., and 1 f. not numbered.

The title-page is adorned with a cut (H. 206 m. B. 147 m.) representing the patrons of Coeln, with the arms of that town and the printer's cypher, beneath which is the title:  Antiphonale ad vsum ecclesie Sarum, | politissimis imaginibus decoratum.; the whole enclosed within a border formed of four bands of ornament. Hopyl's motto: Fortuna opes auferre: non animum potest. at the head of the page, is repeated on the border at the foot.

Part 3, which was apparently also issued as a separate volume, has a special title and colophon; the former runs thus:  Psalterium ad decantanda in choro | officia ecclesiastica accommodatissimum: secundum vsum ac ritum ecclesie | Sarum una cum directorio psalmorum per singulas cadentias atque punctuationes ad limam distinctorum. omnibus presbyteris vtile atque accommodum. Beneath this is a cut (H. 220 m. B. 125 m.) representing David seated on a throne in the midst of his court, playing the harp; on each side are two of the following verses:

Si cupis eximias christo depromere laudes:  
Que cecinit psaltes / cantica sacra cane.  
Ducit ad ethereos mentem psalmodia tractus:  
Et vehit ad superas / pectora nostra domos.

The colophon (f 192) is as follows : ¶ Psalterium ad decantanda in choro officia ec-|clesiastica accommodatissimum / secundum vsum | ac ritum sacrosancte ecclesie Sarum cum Hym-|nis / Antiphonis et versiculis et Letanijs Septem | psalmis penitentialibus, ac vigilijs defun-|ctorum : vna cum directorio psalmorum per sin-|gulas cadentias atque punctuationes ad limam | distinctorum : omnibus presbyteris atque insa-|cris constitutis vtile atque necessarium, Absolutum | in alma Parisiorum academia, impensis ho-|nesti viri Francisci byrkman ciuis Coloniensis.

The cut and border of the title-page are repeated on the verso.

The colophon of the volume (v, 77 v.) runs thus : ¶ Impressum est hoc preclarum opus in alma | Parisiorum academia per wolffgangum hopylum / impensis Francisci | byrckman ciuis Coloniensis. Anno post incarnationem domini millesimo | quingentesimo decimo nono. The cut and border of the title-page are again repeated on f. 78 v., with the two following lines above the cut : ¶ Antiphonarij ad vsum Sarum volumen | primum vulgo pars hyemalis nuncupata.

The volume is adorned with 14 cuts, in addition to those above mentioned, and a large number of storied and ornamental versal letters.

From an epistle by Brian Row, on the verso of the title of the Psalter, we learn that the manuscript copy was revised and corrected by Dr. John Sampson, of King's College, Cambridge, "partim veterum et optimorum codicum collatione, partim suapte sagacitate."

*Trinity College, Cambridge.* A number of fragments of the volume recovered from old book-covers in the library. They include : I., 33, 34, 39-56, 67-70, 78, 79, 97, 102, 104-121, 130-135, 137, 144, 151-156, 158-160, 186, 188, 189, 191, 201-204, 206, 207, 209-215, 217, 220, 221, 224-235, and 238-248 ; II. ; III., 2-4, 6, 7, 9-64, 115-118, and 121 ; IV., 18, 23, and 25-32 ; several of these being imperfect.

SINKER, 365, 952.

33. Missale diocesis Argentinensis denuo excusum castigatius. Impressum Hagnoe per Thomam Anshelmum Badensem. 1520. Folio.

The second edition of the Strassburg Missal, and the third and last Missal issued from this press.

The volume consists of six parts, and contains 362 (10, 174, 4, 14, 10 and 150) ff., printed in red and black from type of six founts, the text in two columns of 34 lines (Comp., 266 m.) each, the Canon in 19-21 long lines to the full page. With Teutonic musical notation on a staff of 4 lines—7 staves to the full page; three of the staff lines are black, the fourth or fa line, red, a system peculiar to Strassburg scribes and printers. With running title, but without catchwords. The preliminary matter occupies a quire of 10 ff.; the text, fifty-four quires with signatures a (a a ij a iij a iiij)<sup>4</sup>—z<sup>6</sup> A<sup>6</sup>—F<sup>6</sup> numbered 1—CLXXIII, (+)<sup>4</sup> A<sup>4</sup> B<sup>4</sup> C<sup>3</sup> D<sup>4</sup> (E)<sup>10</sup> without foliation, G<sup>6</sup>—X<sup>6</sup> Y<sup>4</sup> Z<sup>6</sup> aa<sup>6</sup>—gg<sup>6</sup> and hh<sup>8</sup> numbered, with exception of the last 22 leaves, CLXXV—CCCII.

The title, at the head of the page, runs thus: *Mjssale diocesis Argentinensis | denuo excusum castigatius*. Immediately below it is a cut (H. 269 m. B. 194 m.) divided into nine compartments; those at the sides and above being occupied by representations of the Seven Sacraments grouped around a figure of Christ on the Cross, from whose merits they derive their power of giving grace. The ninth compartment, at the foot of the page, represents William, bishop of Strassburg, vested in cope and mitre, kneeling before the Infant Christ whom the B. Virgin holds in her arms, whilst the Prophet Micheas and Saint Iude support a shield-shaped cartellino on which is printed: *Micheæ VII. In fine deponet | iniquitates nostras, et proiciet in profundum | maris omnia peccata nostra. | Sanctus Iudas | Sanctorum communionem | Remissionem | peccatorum*. A shield of arms, by the bishop's side, bears checky a bend sinister indented. In the uppermost compartment is the artist's cypher. (*See the reduced facsimile.*) The colophon (vi, f. 149 v.) is as follows: *Habetis deo sacrati sacerdotes: diuinissimi sacrificij li | brum: denuo. longe autem exactiore quam antea cura ela | boratum. Nos enim pro ingenii tenuitate loca que- | dam deprauata fideliter emendauimus: ea opi | nor solertia: vt si quis errorum causas: et rationes | emendationum: collato priore exemplari: se | positoque liuore diligenter excusserit: pau | ca admodum sint: que ad plenam libri in- | telligentiam: desiderentur. Vos ergo | laborem nostrum vel gratuitum: bo | ni equique facite. Valet. Im | pressum Hagnoe per industri | um virum Thomam Ans | helmum Badensem. Anno a | Christi natiuitate supra | millesimum et quin | gesimum vi | gesimo*. Below is the printer's cypher.

This Missal has at the commencement of the Canon a full-page cut (H. 246 m. B. 173 m.) representing Christ on a tau-shaped



# **Q**uale diocesis Argentinensis denuo excusum castigatius.





Cross, with the B. Virgin and S. John. The volume is further adorned with 52 storied versal letters, printed from 38 blocks, 75 ornamental versal letters printed from 18 blocks, and ornamental borders on 21 pages.

*The Diocesan Seminary, Mechlin.* H. 360 m. B. 250 m. Binding: Pig-skin, adorned with stamps produced by 3 rolls, one signed NP 1559 has representations of the Annunciation, of Christ on the Cross, and the Resurrection; another, portraits of John Huss, Martin Luther, Philip Melancthon, and Erasmus of Rotterdam in medallions alternating with foliage; wants two clasps. Ex libris Collegii Societatis Iesu Bruxellis 1642.

*B. Colbert.*, 1, 20, 338. WEISLINGER, *Cat.*, 251. VAN PRAET, *Cat.*, VI, 29, 271<sup>bu</sup>; 2<sup>e</sup> *Cat.*, 1, 123, 357; IV, 22, 357. MÜTHER, 1519. WEALE, 27.

34. Missale Cameracense. Impressum Parisiis, communibus expensis bibliopolarum Petri Roffet, Nicole Vostre, Symonis Hadrot et Nicolai Prepositi, huius voluminis impressoris. 1527. Folio.

The fourth edition of the Cambray Missal, and the fourth Missal printed by Nicolas Prevost.

It is divided into four parts, and contains 274 (8, 152, 74 and 40) ff., printed in red and black from type of three founts, in two columns of 42 (Comp., 247 m.) or 21 lines each to the full page. With Latin musical notation on a staff of 4 red lines—10 staves to the full column. With running title, but without catchwords. Signatures: +<sup>8</sup>, the leaves not numbered; a (a a ij a iij a iiij)<sup>8-s</sup> numbered (j)—cxliij; t<sup>2</sup> v<sup>8</sup> A<sup>8</sup>—H<sup>8</sup> and i<sup>10</sup> the leaves not numbered; A<sup>8</sup>—E<sup>8</sup> numbered j—xl. Signature title: C.

The title is printed within two superposed medallions connected by two chains and a small shield; the upper medallion, surmounted by a crown, is supported by two falcons perched with one foot on the lower medallion and the other on the chain. It runs thus: ¶ Missale | Cameracense com | pletissimum / nouissi | meque impressum et emen- | datum: vna cum mul- | tis missis deuotissi | mis nunquam antea impressis. | ¶ Uenun- | dantur Parisijs in | vico nouo nostre do | mine ad intersignium | sancti Johannis euange | liste atque Falcarij. Et | in via iacobeae ad in | tersignium | sancti | Georgij. The colophon (iv, f. 40 v., under l. 18,) is worded as follows: ¶ Missale Cameracense peruigili cura recognitum: atque

| venustissimis litteris / suis in locis insertis / decoratum : | elegan-  
tioribusque characteribus / quam vnquam prius im- | pressum  
Parisijs in vico diui Jacobi sub signo | sancti Georgij communibus  
expensis honestissi- | morum biblyopolarum Petri roffet / Nicole |  
vostre / Symonis hadrot / et Nicolai pre- | positi huius voluminis  
impresso- | ris. Anno a saluatione mun- | di. Millesimo quingen-  
tesimo vigesi- | mo septi- | mo. | +

The volume is adorned with 2 full-page and 120 smaller cuts printed from 76 blocks, 66 storied versal letters of 7 lines, printed from 46 blocks, and 322 ornamental versal letters of 6, 5, 4 or 3 lines, printed from 78 blocks.

*The Diocesan Seminary, Mechlin.* H. 330 m. B. 220 m. Two leaves on vellum. The two full-page cuts at the head of the Canon coloured.

LE BRUN, I, 213. SALA, III, 143 (12). *B. van de Velde*, I, 104, 1382.  
WEALE, 47.

35. Missale ad usum insignis ecclesie Tornacensis. Antverpie excusum opere Christophori Ruremundensis. Venundantur per Michaellem Hilleneum et Wilhelmum Vorsterman. 1527, 18 Octobris. Folio.

The third edition of the Tournay Missal, and the third Missal printed by Christopher of Roermond.

The volume consists of four parts, and contains 274 (8, 128, 14, 82 and 42) ff., printed in red and black from type of three founts, in two columns of 42 (Comp., 247 m.) or 21 lines each to the full page, with Latin musical notation on a staff of 4 red lines—10 staves to the full column. With running title, but without catchwords. The preliminary matter occupies a quire of 8 ff. with the signature +; the text, 34 quires, a (a.j. a.ij. a.ij. a.iiij.)<sup>8</sup>—q<sup>8</sup> numbered Fo.j.—cxxviiij.; r<sup>8</sup> s<sup>2</sup> t<sup>8</sup> without foliation; A<sup>8</sup>—1<sup>8</sup> K<sup>10</sup> numbered Fo.j.—lxxxij.; A<sup>8</sup>—D<sup>8</sup> E<sup>10</sup> numbered Fo.j.—xliij.; the signed leaves bearing in addition at the foot of the first column, in the middle the signature title: Torñ.

The title runs thus: Missale ad vsu[m] insignis eccle- | sie Tornacensis / nuper / per eiusdem ecclesie probatos ac diui | ni verbi tritos viros / auctum et recognitum. Jn quo tamen | vt lectoris memoriam iuuaremus / historias / arte ac ingenio | ere incisas / fronti vnuscuusque euangelij prefiximus: quo et | Hec editio / parem / cum alijs huius generis euulgatis codici | bus / participaret

elegantiam atque decorem. Canon | quoque quod in exemplari /  
diminuto quidem charactere | non sine legentium fastidio / in  
arctum digestum erat : in hoc quidem / perspicuo / ac solito elabor-  
atum constat. | 1257. The colophon (v, f. 42, col. 2, below l. 26) is  
as follows: ¶ Explicit missale ad vsum insi- | gnis ecclesie  
Tornacensis nuper per | eiusdem ecclesie primates et fidedi- | gnos  
viros / recognitum et emenda- | tum. In quo tamen / nonnulla /  
in aliquibus locis : in quibus ipsum exemplar | mutilum visum est /  
ad probatorum fidem | opere precium erat infarcire : atque  
sup | plere : quo vel sensus qui sparsim vt | cumque durus atque  
interruptus exta | bat hac vltima editione redderetur | concinnus  
atque completus. Et sic prelo | excusum / opere Christophori  
Rure- | mundensis. Anno salutis. M.cccc. | xxvij. Die vero. xvij.  
mensis octobris.

The volume is adorned with one full-page cut (H. 272 m. B. 181 m.) representing Christ on the Cross, with the Blessed Virgin and S. John, and with a large number of smaller cuts, and of storied and versal letters.

*The Diocesan Seminary, Mechlin.* H. 322 m. B. 206 m. Two leaves on vellum. From the library of the Jesuits' College, Courtray. *Binding*: Boards, covered with brown leather, adorned with blind tooling.

WEALE, 203.

- 36 Missale ad usum insignis ecclesie Sarum. Antwerpie excusum arte atque labore Christophori Ruremundensis, sumptibus Francisci Byrckman, bibliopole. 1527, 28 Martii. Folio.

The forty-third edition of the Sarum Missal, and the fourth Missal printed by Christopher of Roermond.

The volume consists of five parts, and contains 308 (8, 138, 18, 72 and 72) ff., printed in red and black from type of three founts, in two columns of 42 (Comp., 247 m.) or 21 lines each to the full page, with Latin musical notation on a staff of 4 red lines—ten staves to the full column. With running title, but without catchwords. Signatures: +<sup>a</sup>, leaves not numbered; a (a.j. a.ij. a.iiij.)<sup>a</sup>—q<sup>a</sup> r<sup>10</sup> numbered ( )—cxxxvij; A<sup>6</sup>—C<sup>6</sup>, leaves not numbered; A<sup>8</sup>—I<sup>8</sup>, numbered j—lxxij; A<sup>8</sup>—G<sup>8</sup> H<sup>4</sup> I<sup>6</sup> K<sup>6</sup> numbered j—lxxij; signature title: Sar.

The title is as follows: Missale ad vsum insignis eccle | sie Sarum : in quo quidem et illi / quos dicta ecclesia ob- | seruat ritus / consuetudinesque / debito compilantur ordi- | ne. Nonnulla etiam que et anglicanus cultus et obseruan- | tia / in prius editis voluminibus expectabat / huc / illucque | congruo suo loco / inserta extant. Preterea et calci quidem | tabula quorundam festorum ac dominicarum / facilem indagandi | viam / numero foliorum prebens / annexa est. Postremo | applicatum est opusculum (quod accentuarium li- buit appellari) in quo et cuiuslibet dictio | nis accentus / productus / tum corre | ptus / pulchro atque distincto | ordine alphabeti / edocetur. | 1527 | Uenundantur apud Franciscum byrckman. The colophon (v, f. 72) runs thus: Explicit missale ad vsum insignis ecclesie Sarum / nouo quidem | eodemque polito caractere (vt inspicienti patet) Antwerpie | nouissime excusum. Jd quidem non paruo labore / in mendorum | abstersione actum fore a quocumque mediocris ingenij dinosci | potest : presertim si vtrumque exemplar / tum vetus / tum hoc recens / | adinuicem pari coniectura applicentur. Quod quidem / tum prouiden- | tie ac honori ipsius Francisci byrckman / bibliopole eximij | asscribendum est / cum is quidem in hoc negotio haud pecunijs vn- | quam pepercit ac sumptibus / tum et ipsi Christophoro Ruremundensi. | cuius quidem arte atque sedulo labore id exaratum constat. Anno | domini. M.ccccc.xxvij. die vero. xxvij. mensis Martij.

The volume is adorned with a full-page cut (H. 273 m. B. 178 m.) representing our Lord on a tau-shaped cross, with the B. Virgin and S. John.

1. *Pembroke College, Cambridge.* H. 320 m. B. 203 m. Part III, ff. 9 and 10 on vellum. The upper part of the leaves of the last part water-stained, and the last quire damaged. *Additions:* Rubrical notes and musical notation on the margins of some leaves.

2. *The Royal College of Music, Kensington Gore.* H. 305 m. B. 193 m. Wants part III, ff. 9 and 10, and v, ff. 61-72, the two first supplied by 2 ff. on vellum with a miniature. On the lower margin of part 2, f. 1, is this note: M<sup>d</sup> that Hugh Ocley hath gyven to the church of Addyng the vj day of January anno Domini 1558 and xij d. towards the mainteynance of the same church. Inside the cover, a book-plate of Joseph Gwilt.

VAN PRAET, *Cat.*, 1, 228, 318; VI, 35, 318. SANDARS, 43, 97. WEALE, 186.

37. *Processionale ad usum celebris ecclesie Eboracensis. Rothomagi. Impressum arte et opera magistri Petri Olivier, ere et impensa Iohannis Gachet, alias de France, librarii. 1530. Octavo.*

The first edition of the York Processional.

This volume contains 94 ff., printed from type of two founts, in red and black, 28 long lines to the full page (Comp. 157 m.), with Latin musical notation on a staff of 4 red lines—7 staves to the full page. Without running title, foliation or catchwords. There are in all eleven quires with signatures A<sup>8</sup> B (f. 1, B f. 3, B ii)<sup>8</sup>—L<sup>8</sup> M<sup>8</sup>.

The title runs thus: *Processionale completum | per totum anni circulum ad | vsum celebris ecclesie Ebo | racensis Rothomagi recen | tissime Jmpressum Arte et | opera. M. petri oliuier artis | impressorie vtcunque scioli | ibidem moram trahentis | Ere vero et Jmpensa Jo | hannis gachet alias (de fran | ce) librarij Ebo- raci commo | rantis.* The volume ends (f. 93 v., l. 16): ¶ *Finit processionale.*

The volume is adorned with 100 ornamental versal letters printed from 31 blocks.

*The Dean and Chapter of Ripon.* H. 196 m. B. 134 m. Wants f. 94. F. 1 mutilated. *Binding:* modern.

DICKINSON, 22. BRUNET, IV, 892.

38. *Missale ad usum Romanum. Impressum Parisii, per Franciscum Regnault, librarium iuratum solertemque typographum, expensis et sumptibus eiusdem. 1530. Octavo.*

The third Missal printed by Francis Regnault.

The volume consists of four parts, and contains 264 (8, 144, 42 and 70) ff., printed in red and black from type of four founts in two columns of 45 (Comp., 119 m.) or 26 lines each to the full page, with Latin musical notation on a staff of 4 red lines—seven staves to the full column. With running title, but without catchwords. Signatures: +<sup>8</sup>, the leaves not numbered; a (a j a ij a iij a iiij)<sup>8</sup>—s numbered *Folium primum*.—Fo. cxliij.; A<sup>8</sup>—E<sup>8</sup> F<sup>2</sup>, the last leaf only numbered Fo. xlij.; A<sup>8</sup>—H<sup>8</sup>, I<sup>8</sup> numbered *Folium primum*—Fo. lxi., the last leaf blank. Signature title on the first leaf only of each quire, Ro.

The title, within an architectural border, runs thus : ¶ Missale ad vsum eccle | sie Romane / tam in cantu quam in litera | recognitum / congruentibus historijs | adornatum / marginalibus quotatio | nibus / prosisque ac varijs additamen | tis locupletatum. Parisijs per | Franciscum Regnault Impressum. | Anno domini. M. cccc. xxx. | ¶ Uenundatur in vico sancti Ja- | cob i / e regi- one porticus Maturi- | norum. Ad signum Elephantis. The colophon (iv, f. 69 v., col. 2, below l. 31) is as follows : ¶ Finit Missale ad vsum Ro- | manum : tam in cantu quam in li- | tera recognitum : cum multis | additionibus nouiter insertis. | Impres- sum Parisij per Fran | ciscum Regnault librarium iu- | ratum / solertemque typographum. | Expensis et sumptibus eiusdem.

The volume is adorned with one full-page cut (H. 126 m. B. 83 m.) representing David enthroned playing the harp, and a large number of small cuts and ornamental versal letters.

*W. H. James Weale.* H. 150 m. B. 100 m.

VAN PRAET, 2<sup>e</sup> Cat., I, 60, 137. WEALE, 155.

39. Missale Romanum. Cesarauguste. Georgius Coci, Theutonicus. 1548. Quarto.

The tenth Missal, and second of Roman use, issued from this press.

The volume consists of two parts, and contains 260 (10 and 250) ff., printed in red and black from type of six founts, in two columns of 36 (Comp., 152 m.) or 29 lines each to the full page, with Latin musical notation on a staff of 4 red lines—7 staves to the full column. With running title, but without catchwords. Signatures: +<sup>10</sup>, the leaves not numbered; a (a a ij a iij a iiij)<sup>8</sup>—z<sup>8</sup> A<sup>8</sup>—G<sup>8</sup> H<sup>10</sup> numbered ( )—CCXLIX and one blank leaf.

The title-page is adorned with a cut (H. 112 m. B. 79 m.) representing S. Hierome in his study, extracting a thorn from a lion's foot, beneath which is the title in large type: Missale ro- | manum. enclosed within a border composed of four bands of ornament; in that at the foot of the page is the publisher's cypher. The colophon (ii, f. 249 v.) runs thus : ¶ Charitatis exercitium antiquis erudientibus philosophis dicere soli- | ti erant. Solum sibi natum esse neminem. Cui propemodum astipulatur : quod chri- | stus ille noster legifer dixit. Alter alterius onera portate. Cuius eximium | sententie fructum considerantes nonnulli sacre nostre legis insignes zelatores. | prestantesque viri : vt legislatoris nostri inclyti adimplerent preceptum : et poste | ros suos ab



immensis eximerent laboribus : in condendis ordinandisque diui-  
 norum officiorum libris plurimum laborauerunt. Pro quo secundo  
 hoc labo- | re nostri causa assumpto : nedum summo laudis  
 extollantur preconio : equum est : | verum immortales demeriti  
 sunt gratiarum actiones. Quarum quidem si | militè non minus  
 particeps effici et merito sperat / Georgius Coci | Theutonicus /  
 artis impressorie non modo mediocri experientia precla- | rus : qui  
 hoc diuinorum mysteriorum opus / vestre vtilitatis gratia : cum  
 semel | mira perfectione magno presserat volumine. Nunc rursum /  
 etsi quantita | te minus / perfectione tamen longe maius : in-  
 dustria sua / amplissimis ex- | pensis / Cesarauguste. 1548.  
 ad finem vsque felici sidere perduxit. Beneath is the printer's  
 device (H.69 m. B.48 m.) with this legend around it in typo-  
 graphy : + MVLTI PACIFICI SINT | TIBI : ET CONSILIARIVS SIT |  
 TIBI VNVS DE MILLE. | ECCLESIASTICI CAPI. SEXT. enclosed within  
 a frame formed by four narrow bands of ornament.

The volume is adorned with 51 cuts printed from 23 blocks, 56  
 storied and ornamental border-pieces printed from 34 blocks, 12  
 storied versal letters printed from 10 blocks, and a large number  
 of ornamental versal letters.

*W. H. James Weale.* H. 196 m. B. 140 m.

WEALE, 159.

40. Missale secundum consuetudinem, usum ac ritum  
 insignis ecclesie Virdunensis. Excusum Parisiis,  
 industria ac typis Ioannis Amazeur, typographi, pro  
 Gulielmo Merlin, 1554. Folio.

The third edition of the Missal of Verdun, and the third Missal  
 printed by John Amazeur. The volume consists of five parts, and  
 contains 288 (10, 136, 10, 86 and 46) ff., printed in red and black  
 from type of three founts, in two columns of 44 (Comp., 251 m.)  
 or 22 lines to the full page, with Latin musical notation on a staff  
 of 4 red lines—11 staves to the full column. With running title,  
 but without catchwords. The preliminary matter occupies a quire  
 of 10 ff. with the signature + ; the text, 36 quires : a (a a ij a iij)<sup>8</sup>  
 -r<sup>8</sup> s<sup>2</sup> t<sup>8</sup> numbered ( ) Fo. ij.-cxxxvij and 9 ff. without foliation ; A<sup>8</sup>  
 -K<sup>8</sup> L<sup>6</sup> ; A<sup>8</sup>-E<sup>8</sup> F<sup>6</sup> numbered Fo. j.-xlvj. ; the signed leaves bearing in  
 addition the signature title, Virdun. or Virdunen.

The title runs thus : Missale secundum vsum | ritum, et con-  
 suetudinem insignis ecclesie et diocesis Virdunensis, no | uissime per

R. P. D. Nicolaum Psaulme eiusdem ecclesie epi- | scopum et  
comitem sedulo cognitum, et quanta potuit dili- | gentia  
emendatum : cum multis ac varijs additamentis | antea nusquam  
impressis, aliquot missarum officijs : cui | etiam accesserunt loci  
fere omnes ex sacris | Biblijs deprompti, ad margi- | nem adscripti.  
The colophon (iv, f. 46 v.) is as follows : Missale secundum con-  
suetudinem, | vsum ac ritum insignis ecclesie Virdunensis nuper  
typis exaratum, atque ex- | acte accurateque elaboratum, multisque  
in locis commode immutatum, necnon | erroribus quibus scatebat  
repuratum ac emendatum : varijs preterea re- | center et proprijs  
insignitum historijs, et id genus additamentis multipha- | riam  
locupletatum summis vigilijs, laboribus ac diligenti cura reueren-  
dissi- | mi domini Nicolai Psaulme eiusdem ecclesie antistitis ac  
pastoris vigilantissi- | mi, necnon et venerabilis eximijque ipsius  
ecclesie capituli. Jn honorem dei opti- | mi maximi, ac intemerate  
semperque benedictæ dei genitricis virginis Marie, | ipsius ecclesie  
patrone tutissime, ceterorumque beatorum, spirituumque celestium  
| feliciter deo fauente Finit. | Lower down is the publisher's device,  
and beneath it : ¶ Excusum Parisijs industria ac typis Joannis  
Amazeur ty- | pographi pro Gulielmo Merlin in ponte teloneorum  
commo- | ranti, ad Sylvestris hominis signum : impensis vero et  
sum- | ptibus antistitis prefati. 1554.

The volume is adorned with two full-page, and 239 smaller cuts  
printed from 154 blocks, with an ornamental border to the first  
leaf of the text, publisher's device, 47 storied versal letters printed  
from 13 blocks, and a large number of ornamental versal letters.

*The Diocesan Seminary, Mechlin.* H. 323 m. B. 225 m.  
Ruled. Two leaves on vellum.

LE BRUN, I, 446. VAN PRAET, *Cat.*, I, 191, 279 ; VI, 30, 279.  
BEAUPRÉ, 47-49. WEALE, 215.

41. *Manuale ad usum insignis ecclesie Sarisburiensis.*  
Londini. 1554. Quarto.

This volume contains 168 ff., printed in red and black, 32 long  
lines to the full page, with Latin musical notation on a staff of  
4 red lines—8 staves to the full page. With running title, and  
signatures a<sup>8</sup>—x<sup>8</sup> numbered ( ) Fo. ij.—clxvij, and 1 f. not numbered.

Title : Manuale ad | vsum per celebris eccle- | sie Sarisburiensis.  
| Londini nouiter Impressum. | Anno Domini. | 1554. Colophon:  
Explicit Manuale ad | vsum insignis ecclesie Sarisburiensis tam |  
in cantu quam in litera diligentissime re- | cognitum : et nusquam

ante hac eli- | matius impressum. In quo ea | que seruat ecclesi-  
asticus ri | tus ordine congruo | connectuntur. | LONDINI, | 1554.

The volume is adorned with a cut of Calvary (H. 100 m. B. 74 m.) and 43 ornamental versal letters printed from 23 blocks.

*The Archbishop of Westminster.* H. 219 m. B. 155 m.  
*Binding:* Brown calf, stamped.

42. *Processionale ad usum insignis ecclesie Sarum.*  
*Londini. 1554. Quarto.*

The eleventh edition of the Salisbury Processional; printed at the same press as the Manual above described.

The volume contains 196 ff., printed in red and black, 28 or 34 long lines to the full page. With Latin musical notation on a staff of 4 red lines—7 staves to the full page. With running title, but without catch-words. Signatures: a<sup>8</sup>—z<sup>8</sup> A<sup>8</sup> B<sup>4</sup> the leaves numbered ( ) Fo. ij.—cxciij. and 3 ff. not numbered.

Title within an architectural frame: *Processionale | ad vsum  
insignis ecclesie Sarum, | obseruandos accommodum preser- | tim  
in iis que in habendis processio- | nibus, ad cerimoniarum splendo-  
| rem faciunt imprimis oportu- | num: iam denuo ad calculos |  
reuocatum: et a multis qui- | bus ipsum viciatum e- | rat mendis,  
purga- | tum atque ter- | sum.: | Impressum Londini. | 1554.*

Colophon (f. 195, below l. 27): ¶ *Explicit Processionale ad  
vsus insignis | Ecclesie Sarum obseruandos ac- | commodum:  
iterum prelo ap- | plicatum absolutumque. | LONDINI, | Anno  
Domini. M.D. LIIII.*

The volume is adorned with 166 versal letters, printed from 30 blocks; the A of one of the alphabets bears the cutter's initials I. R.

*Charles Walker.* H. 188 m. B. 133 m.

DICKINSON, 21. AL<sup>ES</sup>, 341, 205

43. *Processionale secundum usum Sarum. Rothomagi  
impressum in officina Ricardi Hamilionis, impensis  
Roberti Valentini. 1555, 18 Octobris. Quarto.*

The twelfth edition of the Salisbury Processional.

The volume contains 162 ff. printed in red and black, with 41 long lines to the full page. With Latin musical notation on a staff of 4 red lines—8 staves to the full page. Signatures: a<sup>8</sup>—t<sup>8</sup> v<sup>10</sup>.

Title: ¶ *Processionale ad vsum in | signis ac preclare ecclesie  
Sarum / nouiter ac rursus ca- | stigatum et emendatum / Impensis*

honesti viri | Roberti valentini Rothomagi impressum. | Device of  
R. Valentin (H. 102 m. B. 74 m.) | M. D. lv. | ¶ Uenale habetur  
Rotho- | magi apud Robertum valentinum calcographum in | atrio  
bibliopolarum cathedralis ecclesie moram degentem.

The Colophon (f. 162) is preceded by the following verses :

Quis satis enumeret quantam pressoria nobis  
Conferat ars cunctis vtilitatis opem  
Tempore sub modico facili commissa papiro  
Et precio paruo grandia lector habes  
Innumeris mendis scriptorum ignauia quondam  
Tedia quam multis grandia sepe dabat  
Sed cum pressores patuerunt arte periti  
Palladis occulte tunc rediere faces  
Ergo tibi hoc munus sarensis mater habeto  
Quod tibi diuinis proderit officijs.

¶ Finit processionale secundum | vsum Sarum Rothomagi  
impressum in officina | Ricardi hamilionis impensis Roberti  
valen- | tini Anno salutis humane Millesimo | ccccclv. xvij die  
mensis Octobris.

*The Bodleian Library, Oxford.* H. 214 m. B. 163 m.

DICKINSON, 21.

44. *Missale Romanum ex decreto sacrosancti concilii Tridentini restitutum, Pii V. Pont. Max. iussu editum.* Antverpiæ excudebat Christophorus Plantinus, Regius architypographus. 1574. Folio.

The twenty-third edition of the Missal of Pius V., the seventh issued from the Plantinian press.

The volume consists of six parts and contains 392 (32 ff., 308, cxij, 168, 112 and 20 pp.) ff., printed in red and black, in 2 columns of 37 lines each to the full page, with cuts, storied borders and versal letters, by Anthony van Leest and Cornelius Muller, chiefly after designs by Peter van der Borch of Mechlin.

By a brief dated July 28, 1570, Pius V. granted Christopher Plantin the privilege of printing the Missal conformably to copy sent from Rome, for the Low Countries, Hungary, part of Germany and Spain. The first edition issued from this press was published, on the 24th of July, 1571. This particular edition of 1574 was prepared especially for the churches of Spain, which refused to accept the Pian Missal unless they were allowed to keep their own chant.

On the verso of the title is the following intimation : Cuncta in hoc Missali contenta, quae ad rationem Ecclesiastici cantus pertinent, disposita sunt et ordinata, iuxta modum et formam cantus Toletanae Ecclesiae : sicuti a sanctissimo Domino nostro Pio V. Pontifice Maximo provinciae Hispaniae permissum concessumque est : (ut ex ipsius literis infra positis apertissime constat) idque factum et ordinatum est, iuxta veritatem antiquissimi Intonarii Ecclesiae Toletanae manu scripti anno Domini millesimo trecentesimo septuagesimo.

*The Diocesan Seminary, Mechlin.* H. 316 m. B. 219 m. Wants part 1, pp. v-viiij.

WEALE, 165.

45. Graduale Romanum. Venetiis. Ex officina Petri Liechtenstein, patricii Agrippinensis. 1580. Folio.

The first edition of the Gradual arranged to agree with the Missal published by order of S. Pius V.

The volume contains 200 ff., printed in red and black, with Latin musical notation on a staff of 4 red lines—11 staves to the full page. With running title, but without catchwords.

Title. At the head of the page, on a scroll held by two kneeling angels : Gloria Christo Domino. Amen. | Graduale Sacrosancte Ro- | mane Ecclesie integrum et com- | pletum / tam de Tempore | quam de Sanctis | Juxta ritum Missalis noui / ex decreto Sacro- | sancti Concilij Tridentini restituti / | Et Pij Quinti Pontificis Maximi iussu editi : | Nunc primum accuratissime impressum / | summaque diligentia tam in textu / | quam in cantu emendatum. | Cum Kyriali modulationes omnes continente, quibus in | ipsis, Hymno Angelico, ac Symbolo decantando | Romana vtitur Ecclesia, | 15 (Cut : the Holy Lamb in a medallion (D. 83 m.) 79. | Uenetijs. | Ex officina Petri Liechtenstein : Latine : Lucidus | Lapis : Patricij Agrippinensis.

Colophon (f. 200) : Laus et honor omnipotenti Deo. | Finis Gradualis Romani : iuxta ritum Mis- | salis reformati ex edicto sacrosancti | Concilij Tridentini. | + | Anno Christi Redempto- | ris. 1580. Uenetijs | (Printer's device) | Ex officina Petri Liechtenstein | Latine : Lucidus Lapis : Patricij | Agrippinensis.

The volume is adorned with cuts and with 32 storied versal letters.

*The Diocesan Seminary, Mechlin.* H. 405 m. B. 260 m.

46. MISSALE | ROMANVM, | EX DECRETO SACRO | SANCTI  
CONCILII TRI- | dentini restitutum. | PIL. V. PONTIF.  
MAX. | IVSSV EDITVM. | Cum Kalendario Gregoriano.  
| Cut (H. 77 m. B. 77 m.). SS. Peter and Paul. |  
*Cum Licentia & Privilegio.* | SALMANTICÆ, | Excudebat  
Guillelmus Foquel. | M.D. LXXXVIII. Quarto.  
434 (34 ff., 656 et 144 pp.) ff.; printed in red and  
black in 2 columns of 36 or 29 lines.

*Pembroke College, Cambridge.* H. 246 m. B. 170 m.

47. MISSALE | MOGVNTINVM | Compluribus in locis, | TVM  
EX MANVSCRI- | PTIS EISDEMQUE VETV- | STISSIMIS  
EXEMPLARIBVS. | *TVM EX ROMANO EMENDATVM.* | Et ad  
pristinam normam ac ordinem Bre- | uiarj restitutum. |  
Engraving (H. 105 m. B. 162 m.). The Last Supper. |  
MOGVNTIÆ, | Excudebat Balthasarus Lippius, |  
M.DCII. Folio.

The fifteenth edition of the Mentz Missal, revised by Bishop Wolfgang von Dalberg, but printed and promulgated by his successor, John Adam von Bicken.

The volume consists of 369 (30 ff., 576 and cii pp.) ff., printed in red and black, in 2 columns of 41 or 31 lines each, with 3 plates and 3 storied borders engraved by John Hogenberg, and a large number of storied versal letters.

*The Diocesan Seminary, Mechlin.*

*B. Teller., 156. LE BRUN, 1, 160. WEALE, 102.*

48. MISSALE | ROMANVM, | EX DECRETO SACROSANCTI | CON-  
CILII TRIDENTINI RESTITVTVM, | PII V. PONT. MAX. IVSSV  
EDITVM | ET | CLEMENTS VIII. auctoritate recognitum |  
In quo Missæ propriæ de SANCTIS omnes ad longum  
etiam, pro faciliori celebrantium commoditate, positæ. |  
Additæ sunt insuper Missæ aliquot Sanctorum ex  
mandato | PAVLI V. GREGORII XV. ET S.D.N. VRBANI  
VIII. | COLONIÆ AGRIPPINÆ, | Sumptibus Cornelii ab  
Egmond et Sociorum. | A°. M DC XXIX. Folio.

This volume consists of 402 (30 ff., 632 and cxij pp.) ff., printed in red and black, in 2 columns of 31 or 26 lines each, with title-page engraved by Simon de Pas, 10 plates and 10 storied borders by Cornelius Galle, and storied versal letters.

*The Bishop of Shrewsbury.*

49. ANTIPHONALE | DIVRNVN, DISPOSITVM | IVXTA BREVI-  
ARIVM | Monasticum, | PAVLI V. PONTIFICIS MAXIMI  
AVCTORITATE | nuper recognitum. | In quo Añæ  
feriales per Annum, & de Tempore suis locis dis-  
positæ; Inuitatoria, & Añæ iij. | Nocturni ad Cantica,  
tam in solēnioribus totius anni Festis, quam in  
Cōmuni SS. item Respō- | soria Feriæ v. in Cœna  
Dñi. Feriæ vj. in Parasceue, & Sabb. Sancti ad Matut.  
posita sunt; etiā | cantus Psalmi, Venite, secundum 8.  
Tonorum differentias. pro maiori cantantiū cōmodi-  
tate. | *Adiecta sunt Officia SS. que de nouo apposita  
sunt Breu. Rom. iussu Urbani PP. VIII. edito.* | Pro  
omnibus sub Regula SS. Patris Benedicti militantibus.  
| TVLLI LEVCORVM. | Ex Officina S. BELGRAND & I.  
LAVRENTII, Regis Christ. Typogr. | M.DC.XXXXIII.

Folio. 4 ff., 464 and lxxxvij pp., printed in red and black, with Latin musical notation on a staff of 4 red lines—9 staves to the full page.

The title-page is adorned with an engraving (H. 194 m. B. 184 m.) representing SS. Hydulph and Vito supporting the armorial bearings of the congregation, signed: *L. Gaultier incidit 1616.* There are also a large number of storied versal letters.

*The Prior of S. Gregory's, Downside.*

50. PSALTERIUM | DAVIDICUM, | AD USUM ET RITUM SACRI  
| & Religiosissimi Ordinis Cisterciensis, | per Hebdo-  
madam dispositum. | NUNC RECENS A MENDIS QUAM  
PLURIMIS | repurgatum, & Canticis, Hymnis, Invita-  
toriis, Benedictionibus, Anti- | phonis, Versibus,  
Capitulis, Collectis, aliisque omnibus necessariis | ad

persolvendum Divinum officium adauctum. | Authoritate Reverendissimi Domini Abbatis Generalis Congregationis | Alcobacensis S. Bernardi. | COLONIAE, | Sumptibus HENRICI DU SAUZET. | M.DCC.XXIII.

Folio. 10 ff. and 612 pp., printed in red and black, 23 long lines, or two columns of 53 lines each to the full page, with Latin musical notation on a staff of 4 red lines—8 staves to the page.

The title-page is adorned with a small engraving representing the B. Virgin and Child, with SS. Benedict and Bernard, and the arms of the Order, signed: *F. Morellon la Cave sculp. 1723*. There are also a number of ornamental versal letters.

*The Diocesan Seminary, Mechlin.*

51. GRADUALE | ROMANUM | DE TEMPORE, ET SANCTIS : | Ad normam Missalis | EX DECRETO SACROSANCTI | Concilii Tridentini restituti, | S. PII V. PONTIFICIS MAXIMI | JUSSU EDITI, | CLEMENTIS VIII. AC URBANI VIII. AUCTORITATE RECOGNITI; | Omnia exhibens ad Ecclesiasticum cantum in quibuscumque Missis cum solemnibus, | tum feriatis necessaria : nunc postremo iis etiam locupletatum, quæ | nuperrimè à Summis Pontificibus fuere concessæ. | EDITIO OMNIUM OPTIMA | Ab innumeris ferè, qui in superioribus editionibus, in Musice præcipuè irrepserant, erroribus | expurgata; ac non modico labore, & diligentia pristino candori restituta. | (Engraving. The Imperial arms (H. 130 m. B. 197 m.). Suor Isabella Bianca del. Zanchi inc. VENETIIS, MDCCXXXIV. | Ex Typographia Balleoniana.

Folio. 247 (364 and cxxx pp.) ff.; with Latin musical notation on a staff of 4 red lines—10 staves to the full page.

*The Bishop of Shrewsbury.* H. 478 m. B. 330 m.

52. GRADUALE | MISSALI ROMANO, | CANTUI VERO GREGORIANO-MOGUNTINO | ACCOMMODATUM | JUSSU ET AUCTORITATE | EMINENTISSIMI AC REVERENDISSIMI | DOMINI | D. JOANNIS



| PHILIPPI, | Sacræ sedis Moguntinæ Archi-Episcopi, |  
Sacri Romani Imperii per Germaniam | Archi-Cancel-  
larii, Principis Electoris, | Episcopi Herbipolensis &  
Wormatiensis, Franciæ Orientalis | Ducis &c. | DOMINI  
NOSTRI CLEMENTISSIMI | EDITUM. | Pro fundatione choralī  
in Kiedrich reimpressum. | MOGUNTINÆ. | JUXTA EXEM-  
PLAR CHRISTOPHORI KÜCHLERI. | *M.DC.LXXI.* | TYPIS  
FRANCISCI SAUSEN. | *MDCCCLXX.*

Folio. 4 and 902 pp., printed in red and black, with Teutonic musical notation on a staff of 5 lines—10 staves to the full page.

*Rev. J. Weber, Mainz.* H.486 m. B.343 m. Stamped pigskin.

53. EXTRACTUS | ANTIPHONARII | COMPLECTENS | VESPERAS  
DOMINICARUM ET FESTORUM | TOTIUS ANNI PRO  
PAROCHIIIS ARCHI-DIŒCESIS MOGUNTINÆ, | BREVIARIO  
ROMANO, CANTUI VERO GREGORIANO-MOGUNTINO | AC-  
COMMODATUS, | JUSSU ET AUCTORITATE | EMINENTISSIMI  
AC REVERENDISSIMI | DOMINI | D. LOTHARII | FRIDERICI,  
| SANCTÆ SEDIS MOGUNTINÆ | ARCHI-EPISCOPI, | SACRI  
ROM. IMPERII | PER GERMANIAM ARCHI-CANCELLARII, |  
PRINCIPIS ELECTORIS, EPISCOPI WORMAT. | ET SPIR.  
PRÆP. WEISSENB. ET ODENH. | DOMINI NOSTRI CLEMEN-  
TISSIMI | EDITUS. | MOGUNTINÆ. | *M.DC.LXXIII.* | JUXTA  
EXEMPLAR CHRISTOPHORI KÜCHLERI. | *Accedentibus*  
*Festis recentioribus pro fundatione choralī in Kiedrich*  
*reimpressus.* | TYPIS FRANCISCI SAUSEN. | *M.DCCC.LXXII.*

Folio. 6, 8, 528 and 58 pp., printed in red and black, with Teutonic musical notation on a staff of 5 red lines—9 staves to the full page.

*Rev. J. Weber, Mainz.* H.474 m. B.276 m. Stamped pigskin.

54. EXTRACTUS | ANTIPHONARII | COMPLECTENS | VESPERAS  
DOMINICARUM ET FESTORUM | TOTIUS ANNI PRO PAROCHIIIS  
ARCHI-DIŒCESIS | MOGUNTINÆ, BREVIARIO ROMANO, CANTUI

| VERO GREGORIANO-MOGUNTINO ACCOMODATUS | JUSSU ET  
 AUTORITATE | *Eminentissimi ac Reverendissimi Domini*  
 | D. LOTHARII | FRIDERICI | SANCTÆ SEDIS MOGUNTINÆ  
 ARCHI-EPISCOPI, S. R. I. PER GERMANIAM ARCHI-CANCEL-  
 Larii | PRINCIPIS ELECTORIS, EPISCOPI WORMAT. ET SPIR.  
 PRÆP. | WEISSENB. ET ODENH. | *DOMINI NOSTRI CLEMEN-*  
*TISSIMI.* | EDITUS. | *Accedentibus Festis recentioribus*  
*pro fundatione choralī in Kiedrich reimpressus.* | MO-  
 GUNTINÆ. M.DCLXXIII. | JUXTA EXEMPLAR CHRISTOPHORI  
 KÜCHLERI | TYPIS FRANCISCI SAUSEN. | MDCCCLXXI.

Quarto. 8, viii and 616 pp. Teutonic musical notation on a staff of 5 lines—7 staves to the full page.

*Rev. J. Weber, Mainz.* H. 222 m. B. 170 m.

55. MANUALE | ECCLESIASTICUM | COMPLECTENS | FESTORUM  
 SOLEMNIORUM OFFICIA, | VESPERIS TAMEN ET COMPLE-  
 TORIO | EXCEPTIS, PROCESSIONALE, NECNON | ORDINARIUM  
 MISSÆ | SECUNDUM DIVERSQS MODOS, CANTUI GREGORI-  
 ANO- | MOGUNTINO ACCOMODATUM | PRO | FUNDATIONE  
 CHORALI IN KIEDRICH | EDITUM. | MOGUNTINÆ | TYPIS  
 JOANNIS FALK III. | MDCCCLXXV.

Quarto. 8 and 500 pp. Teutonic musical notation on a staff of 5 lines—7 staves to the full page.

*Rev. J. Weber, Mainz.* H. 222 m. B. 170 m.

These four volumes were printed at the expense of the late Sir John Sutton, of Norwood Park, for the choral foundation established by him in the old church of Kiedrich, in the Rheingau, the restoration and embellishment of which were also due to his munificence.

56. *Historia horarum canonicarum de S. Hieronymo et de S. Anna, cum aliquibus Hymnis sapphiciis Augustae Vindelicorum in aedibus Erhardi Ratdolt.* 1512, 17 Septembris. Folio.

This volume, of the greatest rarity, contains 38 ff., printed in black and red from type of 13 founts, with Teutonic musical notation on a staff of 4 red lines.

The title is as follows: DIVO HIERONYMO | SACRVM | DIVAE ANNAE | SACRVM | Historia horarum canonicarum De | S. Hieronymo vario carminum | genere contexta. confirmata: et in | dulgentijs dotata a Reuerendis- | simo Archiepiscopo Moguntinensi. | Historia horarum canonicarum De. S. Anna | etiam vario carminum genere composita. | Hymni Sapphici | De sancto Georgio martyre. | De sancta Barbara virgine et martyre. | De Conceptione immaculata. b. virginis. | De sancto Thoma apostolo. | De sanctis Cosma et Damiano. cum eorundem succincta | historia elegiaco carmine descripta. | De sancto Leonharto confess. | De sancto Beato confess. | De eodem hymnus duobus aschlepiadeis. Pherecra- | tio et Gliconico versu compactus.

The colophon (f. 37, col. 1, below l. 20) runs thus: Augustae vindelicorum in aedibus Erhardi | Ratdolt / cuius studio et impensa: arte poli- | tiori. suis aeris: notaminibus musicis: et | XIII formis characterum diuersis: opus hoc: ab | archetypo excusum est / Anno Salutis. M.D. | XII. Quintodecimo Kalendas Octobres. | Si uis Saluus esse | Sensuum oblectamenta neglegito Molesti- | as animi et corporis expellito Melodiam quae- | rulam vel leuem reicito Grauioribus canti | bus et fidibus incumbito Mentem ad subli- | mia Deum que pro viribus erigito. | Erhard Ratdolt's well-known device, in red and black, is printed on the verso.

This curious volume is not only a remarkable specimen of typography, but is of considerable interest as affording an example of the encouragement given by high ecclesiastical dignitaries to those who, though within the Church, were doing as much as, if not more, to sap the foundations of the Christian religion, than even Huss or Luther. The office of S. Hierome, composed for the Abbey of Zwiefalten in 1509 by Henry Bebel of Justingen, Leonard Clement of Ulm, archpriest of Zwiefalten, and John Cassel of Gyslingen, was approved, indulgenced and promulgated by Uriel, archbishop of Mentz, 11th May, 1510. The office of S. Anne was entirely composed by Bebel; the melodies and musical notation for both offices were written by Clement. The hymns that follow in honour of S. George, S. Barbara, S. Thomas the apostle, SS. Cosmas and Damian, are by Bebel, and those in honour of S. Clement and S. Beatus, by Clement. The dedicatory epistle to Leonard Dürr, abbot of Adelberg and visitor of the Premonstratensian order in Suabia, Bavaria, and Switzerland, is followed by a letter of Bebel's addressed to all archbishops, bishops, and prelates in Germany.

*Anderson's College, Glasgow.* H. 279 m. B. 190 m. Disfigured

by having a number of scraps pasted on to the leaves wherever blank spaces occurred.

57. Cantorinus Romanus. Impressus Venetiis per Lucantonium de Giunta Florentinum. 1513, 3 Decembris. Octavo.

This compendium consists of 120 ff., printed in red and black from type of 3 founts, 30 long lines to the full page, with Latin musical notation on a staff of 4 red lines—6 staves to the full page. With running title, but without catchwords. There are 15 quires with signatures A (A A ij A iij A iiij)<sup>8</sup>—P<sup>8</sup> numbered ( ) 2—120.

The title is as follows: Compendium musices | confectum ad faciliorem instructionem can- | tum choralem discentium: necnon ad intro- | ductionem huius libelli: qui Cantorinus | intitulatur: omnibus diuino cultui de- | ditis perutilis et necessarius: vt in tabula | hic immediate sequenti latius apparet. The colophon (f. 120) runs thus: ¶ Finis Cantorini Romani: impressi | Uenetijs per dominum Lucantonium de | Giunta Florentinum: Anno | domini millesimo quingente | simo tertidecimo | die vero tertia | decembris. | . + .

The volume is adorned with six cuts, the printer's device, three storied, and a large number of ornamental versal letters.

*James E. Matthew.* H. 127 m. B. 90 m.

58. Cantorinus et Processionarius secundum ritum congregationis Cassinensis, alias Sancte Iustine, ordinis Sancti Benedicti. Venetiis excusus in officina Luceantonii Iunte Florentini. 1535, mense Febuario. Octavo.

This compendium consists of 92 ff., printed in red and black from type of three founts, 31 long lines to the full page, with Latin musical notation on a staff of 4 red lines—6 staves to the full page. With running title, but without catchwords. There are 11 quires with signatures A<sup>8</sup>—K<sup>8</sup> L<sup>13</sup> numbered ( ) —92.

Title: Cantus monastici for- | mula nouiter impressa: ac in melius | redacta: cui que deerant adiuncta: | que vero superflua videbantur / | adempta sunt: cum tono lamen | tationis hieremie prophete | te et aliquibus alijs can- | tibus mensuratis ipsi | tempori

congruis. Colophon (f. 92): Cantorinus et processionarius per totum | annum in diuinis officijs celebrandis secundum | ritum congregationis cassinensis alias san- | cte Justine ordinis sancti benedicti di | ligentissime compositus et ordinatus | cum multis in eo de nouo apposi- | tis studiosissime reuisus: et in | officina Luceantonij Jun | te florentini Uenetijs ex- | cusus Anno domini | M.D.xxxv. men- | se februario.

The volume is adorned with a cut (H. 115 m. B. 80 m.) representing SS. Benedict, Placid, and Maur and two groups of kneeling monks. Beneath is the legend: Hic stare fecit cantores contra altare. Giunta's device is on the first page, below the title, and there are also three storied versal letters.

*L. Rosenthal, Munich.* H. 148 m. B. 93 m. Title mended.

59. *Sacerdotale ad consuetudinem sacrosancte Romane ecclesie aliarumque ecclesiarum. Venetiis. In officina Petri Liechtenstein, Agrippinensis. 1567. Quarto.*

The fifth edition of the *Sacerdotale* drawn up by Albert Castellanus.

The volume consists of 166 (4 ff. and 328 pp.) ff.—39 long lines to the full page; with Latin musical notation on a staff of 4 red lines—9 staves to the page.

The title is as follows: *Sacerdotale ad consuetudinem Sacro Sancte | Romane Ecclesie: aliarumque ecclesiarum: Ex apostolicæ bibliothecæ, ac sanctorum patrum iurium sanctionibus, et ec- | clesiasticorum doctorum scriptis, ad optatum commodum quorum- | cunque sacerdotum, collectum: atque summorum pontificum | autoritate multoties approbatum: omni nuper | diligentia emendatum et auctum. | In quo, non solum omnium Sacramentorum, quæ a sacerdo- | tibus fieri possunt, officia: verumetiam Reso- | lutiones omnium | dubiorum ad ea pertinentium: et excommu- | nicationum Canones: | Cum breui illarum et absoluta declaratione ex sacris doctoribus collecta, con- | tinentur. Quibus etiam multa alia Sacerdotibus valde utilia ac | necessaria sunt addita: quæ in alijs hactenus | impressis minime reperiuntur. | M. D. LXVII. Uenetijs. | In Officina Petri Liechtenstein | Agrippinensis.*

The title-page is adorned with two cuts: one at the head of the page representing the compiler and editor of this book presenting it to the Pope surrounded by cardinals, and the other, the Holy Lamb in a circular medallion.

*James Walker.* On the title-page is this note: R. Dominus Simpertus Morhauht in Fridberg plebanus me cum sociis 274 monasterio S. Crucis Augustæ testamento legavit anno 1580. Inside the cover is the Ex libris of A. Fenwyke.

ZACCARIA, I, 144.

60. SACERDOTALE | Ad consuetudinem S. Romanæ Ecclesiæ aliarumque | ecclesiarum ex Apostolicæ bibliothecæ ac Sanctorum | Patrum iurium sanctionibus, & ecclesiastico- | rum doctorum scriptis, ad optatum quo- | rumcunque sacerdotum commo- | dum, collectum : | ATQVE SVMMORVM PONTIFICVM | *authoritate multoties approbatum* : | Summa nuper cura iuxta S. TRIDENTINI Concilij | Sanctiones emendatum, & auctum : | *In quo omnium sacramentorum officia, resolutionesque omnium dubiorum ad ea | pertinentium, excommunicationum Canones, cum brevi illarum & abso- | luta declaratione ex sacris Doctoribus collecta, continentur.* | Quibus etiam Rubricæ generales tum Missalis tum Breuiarij Noui, mul- | taque alia sacerdotibus ualde utilia ac necessaria, sunt addita : quæ | in alijs hactenus impressis desiderabantur. | Cut : (H. 56 m. B. 54 m.), a pope kneeling before an altar. | Venetiis, apud Guerræos fratres, & socios. | M D LXXVI. Quarto.

The volume contains 378 (4 and 374) ff., printed in red and black,—37 long lines to the full page, with 23 cuts printed from 13 blocks, ornamental versal letters, Latin musical notation on a staff of 4 red lines,—7 staves to the full page.

The Compendium Musice begins on f. 319 v. and ends on f. 328.

*The Bodleian Library, Oxford.* H. 217 m. B. 155 m. Ex Bibl. Academiae Herbipolensis.

## IV.—TREATISES ON MUSIC.

(*Manuscripts.*)

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1. Ars musice. XIII century. Vellum. H. 136 m.  
B. 108 m. *The Earl of Ashburnham.*

This Treatise occupies 7 leaves; the text is written in two columns of 36 lines each (H. 111 m. B. 93 m.) to the page, and is illustrated with two diagrams. Commences: Incipit ars musice | Qvoniam circa artem | musicam necessaria; and ends: intonacionibus per hos versus.

The headings of the chapters are as follows: 2. De multiplici-  
tate nominis musice artis. 3. Quid sit musicus. 4. Unde dicatur  
musica. 5. Quid sit genus. 6. De materia que sit. 7. Que sint  
partes musice. 8. Que sint species. 9. Quod sit instrumentum.  
10. Que sit utilitas eius. 11. De inuencione artis musice. 12.  
De officio. 13. Que sunt 4 partes in musica principales cum  
figura. 14. De proportionibus. 15. De mutationibus cum figura.  
16. De speciebus. 17. De semitonio. De ditono. De semiditono.  
De dyatesseron. De Dyapente. De Tono cum Dyapente. De  
semitonio cum dyapente. De dyapason. Ter quaterni sunt  
species quibus omnis cantilena contextitur, with musical notation.  
De modis.

Prefixed to the Treatise is a miniature (H. 118 m. B. 105 m.)  
cut from a Psalter of the twelfth century, representing, within a  
lozenge set in a square panel, King David holding a harp in his  
left hand, and the end of a string and a tuning fork in his right.  
In the triangular spaces are four figures of musicians; one, holding  
a hammer, above whom are suspended bells, is talking to the man  
in the opposite compartment, who has a violin and bow. The  
third has a Pan-pipe and a hand-bell; and the fourth a hand-bell  
and a horn.

2. Treatise written at Oxford by a Friar Minor in the year 1351. *Metrologus Liber de plana musica*. Second half of XIV century. Vellum. H. 210 m. B. 150 m. *The Bodleian Library, Oxford; n° 515.*

The volume contains 90 ff. ; the text is written in long lines—30 or 24 to the full page, and is illustrated with diagrams. Commences, f. 1: *Jsta dictio sequens pertinet ad mundanam musicam et humanam.*

The first Treatise commences, f. 4: *Quoniam circa musicam Deo auxiliante consciam que ductus necessaria quedam ad cantuum utilitatem tractare propono.* Chapter 49 ends on f. 77v. thus: *Et hec de musice continue et eciam distincte principiis sufficiant ad presens, que tanto, ut credo, accepciora sunt quanto aliorum dictis concordantiam habent. Nam in isto libello nil apposui, quod non ab auctoribus et magistris peritis et approbatis, mediante gracia Dei, addidici, nec eciam clausula in predicto opusculo inserta est sine causa certa; verumtamen insufficienciam meam excuset pius lector, si in aliquo defeceram, cum sensui hominis difficile est omnia comprehendere, sed tamen semper benedicam Dominum qui tribuit mihi intellectum ut predictum opusculum comprehendere poteram. Igitur quod corde concepi, ad honorem Dei et Sancte Matris Ecclesie, atque propriorum utilitatem in scriptis apposui, cuius operis finis erat pridie Nonas Augusti, anno Domini m° ccc° quinquagesimo primo; illo autem anno regens erat inter Minores Oxonie frater Simon de Tustude, doctor sacre theologie, qui in musica pollebat, eciam in septem artibus liberalibus.*

The second Treatise commences on f. 78: *In nomine Sancte et Individue Trinitatis incipit metrologus liber de plana musica et brevis sermo. Quid est musica? Musica est pericia modulacionis, sono cantuque consistens. It ends, f. 90, l. 28: et cantus naturalis coronari potest si licet faburdonii.*

3. Five Treatises; 1 *Musica Theinredi in tribus libris.* 2 *Regule discantus Anglice opus Ricardi Cutell de Londonia.* 3 *Musica magistri Franconis in sex capitulis.* 4 *Breviarium eiusdem de discantu in tribus capitulis.* 5 *Breviarium regulare musice cum aliis parvis.* XIV century. Vellum. H. 221 m. B. 140 m.

*The Bodleian Library, Oxford; n° 842.*



The volume contains 77 leaves ; the text, written in long lines—32 to the full page—is accompanied by diagrams.

Commences, f. 1 : Alueredo Cantuariensi Theinredus Doverensis de legitimis ordinibus pentachordorum et tetrachordorum.

Ends, f. 77 v., l. 6 : proprietate coniungatur ut hic.

(Printed Books.)

PETER AARON of Florence.

14 -1533.

- I. LIBRI TRES DE INSTITVTIONE | HARMONICA EDITI A PETRO  
| AARON FLORENTINO IN- | TERPRETE IO. ANTO- | NIO  
FLAM. FORO | CORNELITE. Colophon (f. 62) : ¶ Impres-  
sum Bononiæ in Aedibus Benedicti Hectoris Biblio |  
polæ Bononiensis. Tempore Pontificatus domini nostri  
| Leonis Pape Decimi. M CCCCC XVI.

Quarto. 64 ff. ; 36 long lines to the full page, with spaces of 5 or 3 lines with small type indicators for the initial letters of chapters, and with running title, but without catchwords. There are 8 quires with signatures A<sup>4</sup> B<sup>8</sup>-G<sup>8</sup> and H<sup>10</sup> numbered ( ) 2-62, followed by 2 ff. of Errata.

The title-page is adorned with a border of sprays of flowers with butterflies, &c., on a criblé ground. The printer's device occurs on f. 62, below the colophon.

The treatise, dedicated by the author to the Bolognese patrician Hierome di San Pietro, was edited by John Antony Flaminus, whose account of how the treatise came to be printed is very amusing.

*James E. Matthew.* H. 210 m. B. 143 m.

MAITTAIRE, II, 286. FORKEL, 295. PANZER, VI, 329, 83. HAWKINS, I, 290. BRUNET, I, 493.

2. THOSCANELLO DE LA | MVSICA DI MESSER | PIETRO AARON  
FIO- | RENTINO CANO- | NICO DA RI- | MINI. | CON PRI-  
VILEGIO. Colophon (f. 52) : Impressa in Vinegia per  
maestro Bernardino et maestro | Mattheo de uitali

fratelli Venitiani, regnante | Andrea Gritti, Serenissimo Principe, | nel di. xxiiii. di Luglio. M.D.xxiii.

Folio. 53 ff. with 36 long lines to the full page in 13 quires: a<sup>4</sup> A<sup>4</sup> B<sup>5</sup> C<sup>4</sup>-L<sup>4</sup> M<sup>6</sup> without foliation. Musical notation on a staff of 5 lines.

The Title is enclosed within a border of foliage and animals with two medallions in the side pieces; the one representing the Unicorn taking refuge in the Maid's lap; the other, the Phoenix. At the foot is a blank shield supported by two sphinxes, between a lion and a cow, each looking at a book lying open on the ground before it. A full-page cut (H. 246 m. B. 163 m.) on f. 4v., represents Aron seated in his professorial chair, with a group of clerics on either side; in the foreground, a table, on which are diverse musical instruments; the whole enclosed within an ornamental border with busts of men at the angles; signed: Ca. There are also 9 ornamental capital letters.

This treatise, named after the author's native country, Tuscany, is dedicated to Sebastian Michele, a Venetian patrician, Knight of Jerusalem and Prior of S. John dal Tempio.

*Alfred H. Littleton.* H. 267 m. B. 200 m.

Reprinted at the same press in 1525 and 1529, by Mark Sessa in 1539, and by Dominic Nicolini in 1557 and 1562.

WALTHER, 50. HAYM, II, 561, 12. FORKEL, 434. (PANZER, VIII, 477, 1168.) BECKER, 455. HAWKINS, I, 290. BRUNET, I, 493. WECKERLIN, I.

3. TRATTATO | DELLA NATVRA ET CO- | GNITIONE DI TVTTI | GLI TVONI DI CANTO | FIGVRATO NON DA | ALTRVI PIV SCRITTI | COMPOSTI PER MESSER | PIERO AARON MVSICO | FIORENTINO CANONICO | IN RIMINI MAESTRO DI | CASA DEL REVE<sup>do</sup> ET MA- | GNIFICO CAVALIERE | HIEROSOLIMITANO MES- | SER SEBASTIANO MICHE | LE PRIORE DI VINETIA. Colophon (f. 22): IMPRESSO IN VINEGIA PER MAE- | STRO BERNARDINO DE VI | TALI VENITIANO EL DI | QVARTO DI AGOSTO. | M.CCCCC.XXV.

Folio. 22 ff., 33 long lines to the full page, without running title, catchwords or foliation. Eight quires: the first without signature; a<sup>2</sup>-d<sup>2</sup> e<sup>4</sup>-g<sup>4</sup>.

The Title is within an elegant framework composed of 4 pieces:

on the lower border are the Muses, in two groups, singing and playing divers musical instruments; the side pieces are divided each into five compartments or niches, containing half-length figures of the most celebrated Latin poets and prose writers. In the tympanum above is a half figure of a woman playing the violin. The cut representing Aron seated in his professorial chair, with his pupils grouped around him, is the same as in the Thoscanello of 1523. There are also 13 ornamental versal letters.

The treatise is preceded by a dedicatory epistle to the Venetian patrician, Peter Gritti.

*James E. Matthew.* H. 271 m. B. 195 m. On the title-page: Ex libris Congregationis Oratorii Nannetensis.

FORKEL, 273. HAWKINS, 1, 290. BECKER, 272. BRUNET, 1, 493.

### JOHN MARY ARTUSI of Bologna.

- I. L'ARTE DEL CONTRA- | PONTO, DEL REVER. | D. GIO. MARIA ARTVSI | DA BOLOGNA, | Canonico Regolare della Congregazione del Salvatore; | Nella quale con ordine, e modo facilissimo si inse- | gnano tutte quelle Regole, che à questa | Arte sono necessarie. | *Nouamente ristampata, & di molte nuoue aggiunte, | dall' Autore arricchita.* | Con due Tauole, vna de Capitoli, & l'altra | delle cose piu notabili. | (Printer's device) | IN VENETIA, | Appresso Giacomo Vincenti. 1598.

Folio. 6 ff. and 80 pp. The Title enclosed within an ornamental framework.

Dedicated to Father Ambrose Morandi, prior of the Canons Regular of the Holy Saviour at Bologna. The first edition of this compendium was published at Venice in 1586-89; this contains, among other additional matter, a list of 29 writers on the theory and practice of music, of whose works the author had made use when composing this treatise.

*James E. Matthew.* H. 286 m. B. 192 m.

WALTHER, 52. HAYM, II, 563, 1. B. *Bologaro-Crevenna*, II, 135, 2102. FORKEL, 434. HAWKINS, 1, 403. BECKER, 455. BRUNET, 1, 521. GROVE, 1, 96. MENDEL, 1, 308. WECKERLIN, 34.

2. L'ARTVSI | Ouero DELLE | IMPERFETTIONI | DELLA MODERNA MVSICA | Ragionamenti dui. | Ne' quali si ragiona di molte cose vtili, & necessarie alli | Moderni

Compositori. | DEL R.P.D. GIO. MARIA ARTUSI | DA  
BOLOGNA. | *Canonico Regolare nella Congregazione del  
Salvatore.* | Nouamente Stampato. | (Cut: an oval  
escutcheon with the arms of Cardinal Arigoni.) |  
In Venetia, Appresso Giacomo Vincenti, 1600.

Folio. 8 and 72 ff., in 21 quires: A<sup>4</sup> A<sup>2</sup> B<sup>2</sup> A<sup>4</sup>—S<sup>4</sup>. Dedicatory  
epistle to Cardinal Pompey Arigoni, and laudatory verses in honour  
of the book and its author, by Dr. Vincent Mary Sandri, Mutius  
Manfredi, and Erycius Puteanus.

3. SECONDA PARTE | DELL ARTVSI | ouero | DELLE IMPER-  
FETTIONI | DELLA MODERNA | MVSICA. | Nella quale  
si tratta de' molti abusi introdotti da i moderni | Scrit-  
tori, & Compositori. | *Nuouamente stampata*  
(Printer's Device) | IN VENETIA, MDCIII. | Appresso  
Giacomo Vincenti.

Folio. 6 ff., and 56 pp. in 8 quires: a<sup>6</sup> A<sup>4</sup>—G<sup>8</sup>. Dedicatory epistle  
to Hercules Bottrigaro.

*James E. Matthew.* H. 276 m. B. 188 m.

WALTHER, 52. HAYM, II, 563, 2. *B. Bolongaro-Crevenna*, II, 135,  
2103. FORKEL, 95. HAWKINS, I, 403. BECKER, 62. GROVE,  
I, 96. BRUNET, I, 521. MENDEL, I, 308. WECKERLIN, 34.

### BONAVENTURE of Brescia.

1. Regula musice plane venerabi | lis fratris Bonauen-  
ture | de Brixia ordinis | Minorum.

Colophon (f. 31): ¶ Explicit Breuiloquium musicale. editum a  
| Fratre Bonauentura de Brixia: ordinis mino- | rum: in conuentu  
nostro Sancti Francisci de | Brixia. Deo gratias. | ¶ Impressa in  
Venetia per Io. Francisco & | Io. Antonio de Rusconi Fratelli.  
Nelli | anni del signore. M.D.XXIII. | adi. x. Octobrio. Imperan | te  
inclyto Principe An- | drea Griti Ve | netiarum | Duce. | +.

Octavo. 32 ff., 22 long lines to the full page, with spaces of  
3 lines with small type indicators for the initial letters of the  
chapters. Latin musical notation on a staff of 4 lines, printed  
from metal blocks. With a catch-word to each sheet, but without  
running title or foliation. The volume is adorned with three cuts, 4  
ornamental versal letters, and the printer's device.

This treatise, of which earlier editions were printed at Brescia in 1500, at Milan in 1507, at Venice in 1516 and 1523, and an Italian translation at Venice in 1513, is dedicated to Father Mark de Duchis, of the province of Milan.

*L. Rosenthal, Munich.* H. 153 m. B. 102 m.

WALTHER, 105. FORKEL, 297. BECKER, 303. BRUNET, I, 1094.  
MENDEL, II, 130. WECKERLIN, 56.

### NICHOLAS BURCI of Parma.

- I. Nicolai Burtij parmensis : musices professoris : ac |  
iuris pontificij studiosissimi : musices opusculum  
inci | pit : cum defensione Guidonis aretini : aduersus  
que | ndam hyspanum veritatis preuaricatorem.

Colophon (f. 68, l. 27) : Impensis Benedicti librarij bononiensis.  
ac suma industria | Ugonis de rugerij : qui propatissimus huius  
artis | exactor impressus Bononie. Anno domini m.cccc.lxxxvij. |  
die vltima aprilis.

Quarto. 68 ff. 29 long lines to the full page, with spaces of 5,  
4, 3, or 2 lines for the initial letters of chapters. Musical notation  
on a staff of 5 lines, printed from metal blocks. With diagrams.  
There are nine quires : a<sup>8</sup>-h<sup>8</sup> i<sup>4</sup>.

The volume is addressed to poor clerks and religious, and  
followed by a poem of 30 lines. The writer qualified as "quidam  
Hyspanus veritatis prevaricator" is Bartholomew Ramosda Pareja of  
Salamanca, a professor of music, who had settled at Bologna and  
had attacked the teaching of Guy of Arezzo, in a work published  
in that town in 1482.

*Earl Spencer, Althorp.* H. 203 m. B. 142 m. Wants f. 1.

WALTHER, 120. DENIS, 226. DE BURE, II, 540, 2040. *B. Bolongaro-  
Crevenna*, II, 134, 2099. FORKEL, 475. (PANZER, I, 217, 97.)  
DIBDIN, III, 233, 656. BECKER, 519 and 276. HAIN, 4145.  
BRUNET, I, 1414.

### JOHN DOBNEK of Wendelstein, surnamed COCHLAEUS.

1480-1552.

- I. Tetrachordum Musi | ces Joannis Coclei | Norici.  
Artium Ma- | gistri : Nurnberge nuper contextum :  
pro iuuentu- | tis Laurentiane eruditione imprimis :  
dein ad ce- | terorum in musicis Tyrunculorum  
salubriorem | planioremque eruditionem / nunc prima

| sui Aeditione Typis calcographo | rum exaratum.  
deo Au- | spice. in lucem. | prodit.

Huius Tetrachordi Quattuor Tractatus: Primus de Musices elementis. Secundus de Musica Gregoriana. Tertius De Octo tonis Meli. Quartus De Musica mensurali Quorum quilibet decem capita complectitur.

Colophon (f. 30 v.): Finis Tetrachordi Musices Nurnbergæ Im- | pressi In officina excusoria Io- | annis Stuchssen Anno | 1512. Quarto. 30 ff.

The second edition of the Tetrachord in this form. It appeared originally at Cologne in 1507 with the title: *Musica*, but was entirely re-written and printed at Nürnberg in 1511, and again in 1512, 1514, and 1520. The Dedicatory epistle to Anthony Kress, provost of the church of S. Laurence at Nürnberg, is dated 24 June, 1511. Verses in praise of the author by Bilibald Pirckheimer and Chelidonius on the title-page.

*Gesellschaft der Musikfreunde, Vienna.* H. 198 m. B. 147 m.

WILL, I, 205. BECKER, 276. HAWKINS, I, 306. FÉTIS, II, 328.  
BRUNET, II, 117. MENDEL, II, 507. WECKERLIN, 82.

### LOUIS FOGLIANI of Modena.

1. MVSICA THEO | RICA | Ludouici Foliani Mutinensis :  
docte si- | mul ac dilucide pertractata : in qua | quam-  
plures de harmonicis inter- | uallis : non prius tenta-  
tae : | continentur specu- | lationes.

Colophon (f. 45): ¶ Venetiis per Io. Antonium et Fratres de Sabio. | Anno Domini MDXXIX. | Mense Iulii.

Folio. 2 and XLIII ff., adorned with 6 cuts, numerous diagrams, and thirty-two ornamental versal letters.

*James E. Matthew.* H. 302 m. B. 208 m.

WALTHER, 252. *B. Christ.*, I, 410, 3886: FORKEL, 242. (PANZER, VIII, 514, 1505.) HAWKINS, I, 306. BECKER, 231. FÉTIS, III, 285. BRUNET, II, 1315. MENDEL, III, 586. WECKERLIN, 118.

### JOHN FROSCH.

1. RERVVM | MVSICARVM | OPVSCVLVM RARVM AC IN- | signe,  
totius eius negotii rationem mira in- | dustria &

breuitate complectens, iam | recens publicatum. IOAN.  
| FROSCIO, | Autore, | ∴

Colophon (f. 39 v): ARGENTORATI APVD PETRVM | Schœffer &  
Mathiam Apiarium. Anno Salutis | M.D.XXXV.

Folio. 40 ff. in 7 quires: 1<sup>6</sup>A<sup>6</sup>-D<sup>6</sup>E<sup>4</sup>F<sup>6</sup> without foliation. A large  
folding diagram between ff. 18 and 19.

Dedicatory Epistle to George, Count of Wurtemberg and Mont-  
béliard. Prefatory verses by Melchior Cumanus, and Frosch.

Below the title is a pretty cut (H. 134 m. B. 135 m.), in the  
middle of which is a shield charged with a chevron coupé, between  
three roses, 2 and 1. On the left are a knight and a lady, and on the  
right two shepherds, one of whom is playing the bagpipes. Above  
the shield on a scroll, the motto: Ingenium vires superat; beneath  
it, the cypher of Hans Baldung Grien. This is probably the  
device of Peter Schœffer.

*James E. Matthew.* H. 304 m. B. 194 m. Wants the last leaf.

WALTHER, 265. FORKEL, 366. HAWKINS, 1, 308. BECKER, 426.  
FÉTIS, III, 348. BRUNET, II, 1411. MENDEL, IV, 73.  
WECKERLIN, 122.

### FRANCIS GAFORI of Lodi.

1. Franchini Gafori Laudensis theoricum opus armonice  
discipline. Impressum Neapolis per magistrum  
Franciscum di Dino, Florentinum. 1480, 8 Octobris.  
Quarto.

This volume consists of 116 ff., 26 long lines to the full page,  
with spaces of 7, 5 or 3 lines with small type indicators for the  
initial letters of the chapters. Without running title, signatures, or  
foliation. The quires have 8 ff. each, excepting the first, which  
has 12.

Ff. 1 and 2 blank. F. 2 v., l. 1, LIBER PRIMVS HVIVS OPERIS.  
F. 3 v. CLARISSIMI AC PRESTANTISSI | MI MVSICI FRANCHINI  
GAFORI | LAVDENSIS Theoricum opus musice | discipline Ad  
Reuerendissimum in christo patrem | dominum dominum Iohan-  
nem Arcimbol | dum miseratione diuina sacrosancte Roma | ne  
ecclesie prespiterum Cardinalem Nouariensem | PROHEMIVM.  
F. 6. DE EFFECTIBVS ET COMENDA | TIONE MVSICE. Ends: alia  
uolumina diffusius | locis congruis apperient | Et sic est Finis.  
Followed by a poem of 8 lines.

The colophon (f. 114 v.) runs thus : FRANCHINI Gafori Laudensis Musices | professoris theoricum opus armonice discipuli | ne Explicit. Impressum Neapolis per Magi | strum Franciscum di dino florentinum. Anno | domini. M.CCCC.LXXX. Die octauo octo | bris. Inuictissimo Rege Ferdinando regnan | te. Anno regni eius vigessimio tertio. The Register follows, occupying the recto of f. 115. Ff. 115 v. and 116 are blank.

The volume is adorned with 7 diagrams (ff. 33 v., 55, 56, 62 v. and 112 v.) and two full-page cuts (ff. 18 and 102), the one (H. 149 m. B. 122 m.) representing six youths striking an anvil with hammers of different sizes; the other (H. 204 m. B. 104 m.) a cleric, seated, playing an organ with one row of pipes. F. 98 v. is left blank for the insertion of the Hymn for the Nativity of S. John Baptist : Ut queant laxis.

1. *Earl Spencer, Althorp.* H. 208 m. B. 135 m.

2. *Anderson's College, Glasgow.* H. 205 m. B. 130 m.

MAITTAIRE, I, 406. BURETTE, 60. MERCIER, 97. BURNEY, III, 152. LAIRE, *Index*, II, 28, 13. FORKEL, 76. GIUSTINIANI, 67. FOSSI, I, 715. (PANZER, II, 160, 41; IV, 372, 41.) LA SERNA, *Dict. Bibl.*, II, 429, 622. BUSBY, I, 413. BECKER, 48. HAWKINS, I, 278. BRUNET, II, 1433. FÉTIS, III, 377. GROVE, I, 575. WECKERLIN, 123.

2.—Second Edition. Mediolani. 1492, 15 Decembris. Folio.

Title : THEORICA MVSICE FRANCHINI GAFVRI | LAVDENSIS.

F. 3 v. AD MAGNANIMVM ET PIENTISSIMVM DOMINVM LODO | VICVM MARIAM SPHORTIAM VICECOMITEM : BARI DV- | CEM : PRINCIPIS EXCELLENTISSIMI : ET REI MEDIOLANEN- | SIS GVBER- NATOREM : FRANCHINI GAFVRI LAVDENSIS | IN DELVBRI MAIORIS CHORO PHONASCI THEORICVM OPVS MVSICE DISCIPLINE.

F. 4 v. Ad Lectorem. Quisquis ades : cuius digitis dictata teruntur. 18 lines.

F. 5. DE MVSICIS ET EFFECTIBVS ATQVE COMENDATIONE | MVSICE DISCIPLINE.

Great part of the work re-written, many alterations.

Ends f. 65 : sed latius horum progressionēs & formulas in pri- | mo practicæ disposuimus. | FINIS. followed by CARMEN LANCINI CVRTII, which occupies 6 pp., and ends with a eulogium of Gafori.

F. 68 v. Blank.



Colophon (f. 68) LAVS DEO. | Impressum mediolani per Magistrum Philippum Man- | tegatium dictum Cassanum opera et impensa Magistri | Ioannis Petri de lomatio anno salutis M.cccc.Lxxxxii. | die xv Decembris.

68 ff., 38 long lines to the full page, with spaces of 6 or 5 lines with small type indicators for the initial letters of the chapters. Without running title, foliation, or catchwords. There are 11 quires: the first, consisting of 4 ff., is followed by signatures a (a i a ii a iii a iiiii)<sup>8</sup> b<sup>6</sup>-i<sup>6</sup> k<sup>8</sup>.

This edition has 18 diagrams and 2 full-page cuts (ff. 1 and 18) the one (H. 203 m. B. 103 m.) representing a cleric seated playing an organ with one row of pipes, copied by William Le Signerre of Rouen from the edition of 1480; the other, in four compartments (H. 249 m. B. 183 m.); 1, six youths striking an anvil with hammers of different sizes in presence of IVBAL; 2, PYTACORA, a man playing on six bells, and another on six glasses, each with two sticks; 3, PITAGORAS, a man playing on cords stretched by weights; 4, two men, PYTACORA and PHYLOLAVS playing on reeds.

*Anderson's College, Glasgow.* H. 270 m. B. 200 m.

SAXIUS, I, CCCXLVII et DXCI. BURNEY, III, 152. FORKEL, 76. VAN PRAET, *Cat.*, III, 77, 107. BECKER, 48. HAIN, 7406. BRUNET, II, 1434. FÉTIS, III, 377. WECKERLIN, 124.

3. Franchini Gafari Laudensis practica musice. Impressa Mediolani, per Guillermmum Signerre Rothomagensem, opera et impensa Ioannis Petri de Lomatio. 1496, 30 Septembris. Folio.

112 ff.; 38 long lines to the full page, with spaces of 3 lines with small type indicators for the initial letters of the chapters. Without running title, foliation, or catchwords. The quires signed Γ<sup>1</sup> a<sup>8</sup> b<sup>8</sup> c<sup>8</sup> aa<sup>8</sup>-kk<sup>8</sup> ll<sup>6</sup>. The musical notation on staves of 4 or 5 lines printed from blocks.

Title: PRACTICA MUSICE FRANCHINI GAFORI LAVDENSIS. Colophon (f. III v.): Practica Musicæ Franchini Gafari laudensis quattuor libris compræhensa Finit. | Impressa Mediolani opera & Impensa Ioannis petri de Lomatio per Guillermmum | Signerre Rothomagensem anno salutis Milessimo quadringentessimo nonagessi- | mo sexto die vltimo Septembris. Alexandro sexto Pontifice maximo: et Maxi- | miliano Romanorum rege semper augusto

ac Lodouico maria Sfortia Anglo | inuictissimo Mediolanensium  
Duce : felici auspicio regnantibus.

The volume is adorned with one curious full-page cut by William Le Signerre of Rouen ; 4 storied borders printed from 2 blocks, and 5 large ornamental letters : E H M P Q. One of the borders, adorned with foliage and birds, has figures of Amphion, Arion and Orpheus in circular medallions at the angles, and two winged boys supporting a garland with a blank shield. The other border has two sides occupied by foliated ornament, whilst below a blank shield supported by two youths separates a group representing F. Gafori teaching the theory of music, from another where he is directing a choir of boys standing before a lectern. On the outer side are seen Apollo and eight boys playing on musical instruments.

The treatise is preceded by a dedicatory epistle to Louis Mary Sforza, duke of the Milanese, and a poem of 22 lines by Lucinus Conagi.

*Anderson's College, Glasgow.* H. 262 m. B. 187 m.

MAITTAIRE, I, 625. BURETTE, 61. SAXIUS, CVI, CCCXLVII et  
DXCIX. (BURNLEY, III, 152.) FORKEL, 362. LAIRE, *Index*,  
II, 213. (PANZER, II, 83, 501.) VAN PRAET, 2<sup>e</sup> Cat., I, 283,  
83. BECKER, 425. HAIN, 7407. HAWKINS, I, 278. BRUNET,  
II, 1434. FÉTIS, III, 377. GROVE, I, 575. WECKERLIN, 125.

#### 4.—Third Edition. Brixiae. 1502, 13 Augusti.

Title : Practica Musicae utriusque cantus | excellentis franchini  
gaffori | Laudensis. quatuor libris | modulatissima.

Colophon (f. 108) : Practica Musicae Franchini Gafori Laudensis  
quatuor libris compræhensa Finit | Brixiae Impressa per Bernard-  
inum Misintam de Papia Sumptu & Impensa. | Angeli Britannici.  
Anno Salutis. M.D.II. Idibus Sextilibus.

108 ff., 40 long lines to the full page. The quires signed,  
excepting the first which has 4 ff., a<sup>o</sup> b<sup>o</sup> c<sup>o</sup> d<sup>o</sup> e<sup>o</sup> f<sup>o</sup> g<sup>o</sup> h<sup>o</sup> i<sup>o</sup> k<sup>o</sup> l<sup>o</sup>. The musical  
notation on staves of 4 or 5 lines printed from blocks.

*Alfred H. Littleton.* H. 317 m. B. 212 m.

WALTHER, 270. BURNLEY, III, 123. FORKEL, 362. *B. Thott.*, VII,  
62. (PANZER, VI, 339, 11.) BECKER, 425. HAWKINS, I, 132.  
BRUNET, II, 1435. WECKERLIN, 127.

#### 5.—Fourth edition. Venetiis. 1512, 28 Iulii. Folio.

Title : Practica musicae utriusque cantus excellentis Fran- | chini

gaffori laudensis. Quattuor libris modula | tissima : Summaque diligentia nouissime impressa.

Colophon : ¶ Musicae Franchini Laudensis : cantoris sole-  
nissimi pratica quat- | tuor libris compræhensa explicit. Impressa  
nouissime Ve- | netiis : multisque erroribus expurgata per Au- |  
gustinum de Zannis de Portesio bi- | bliopolam accuratissimum.  
An- | no dominicæ incarnatio- | nis. M.D.XII. Die. | XXVIII.  
Iulii.

82 ff., 44 long lines to the full page. This edition has one full page cut (H. 216 m. B. 165 m.) signed L, representing a group of men and boys singing from an open book on a lectern ; 4 large ornamental letters : E H M P, and a large number of smaller letters.

A reprint of the 1496 edition. A fifth edition was published at Venice in 1522.

*Anderson's College, Glasgow.* H. 290 m. B. 200 m. Ff. 1, 2, 81 and 82 damaged.

*B. Christ.*, I, 410, 3886. *BURNEY*, III, 153. *FORKEL*, 362. *B. Thott.*, VII, 62. (*PANZER*, VIII, 410, 601.) *BECKER*, 425. *HAWKINS*, I, 278. *BRUNET*, II, 1435. *FÉTIS*, III, 377. *WECKERLIN*, 127.

6. Angelicum ac diuinum opus musice | Franchini Gafurii  
laudensis Re | gii musici : ecclesieque Me | diolanensis  
phonasci : | materna lingua | scriptum.

Colophon (f. 47 v.) Impressum Mediolani per Gotardum de ponte  
Anno Salutis Millesimo quin | gentesimo octauo die sextadecima  
septembris : Iulio Secundo Pontifice Maxi | mo : ac Christianissimo  
Francorum Rege Ludouico Duce Mediolani Foelici | auspicio  
regnantibus.

Folio. 48 ff., 40 long lines to the full page, with spaces of 8, 6, 4 or 3 lines with small type indicators for the initial letters of the chapters. Without running title, foliation, or catch-words. There are nine quires signed A (A i A ii) <sup>4</sup>B<sup>6</sup>-F<sup>6</sup>G<sup>4</sup>H<sup>4</sup>I<sup>6</sup>. The musical notation on 5 line staves printed from blocks.

The volume is adorned with 16 diagrams, and two cuts (ff. 2 and 48 v.) by William Le Signerre of Rouen ; the one represents the author lecturing to 12 scholars, with this legend as a border: FRAN · GAFVRIVS LAVDENSIS TRIA DE MVSICIS VOLVMINA · THEORICAM · AC PRACTICAM · ET HARMONIAM · INSTRVMENTORVM ACCVRATISSIME CON · SCRIPSIT. The other, representing a cleric at the organ, is printed

from the same block as the cut on the title-page of the *Theorica Musice* of 1492. There are also two borders; the one (f. 4 v.) ornamental, consists of vases, foliage and a garlanded shield, the designs white on a black ground; the other (f. 5) with figures of Amphion, Arion, and Orpheus, from the same block as the border in the *Practica Musice* of 1496. The printer's device (H. 73 m. B. 56 m.) is immediately below the colophon.

This treatise, in Italian, is preceded by a dedicatory epistle to Simon Crotto, patrician of Milan, and by divers laudatory poems, more of which are to be found at the end of the volume. Apparently the 2nd edition, the first having been issued from the same press on 10 Nov., 1500.

*Anderson's College, Glasgow.* H. 295 m. B. 205 m.

MAITTAIRE, I, 739. BURETTE, 61. SAXIUS, DCVII. FORKEL, 77.  
HAYM, II, 561, 10. BURNEY, III, 153. PANZER, II, 93, 573.  
BECKER, 48. HAWKINS, I, 278. BRUNET, II, 1434. FÉTIS, III,  
377. LE ROUX, 219, 123. GROVE, I, 575. WECKERLIN, 127.

7. Franchini Gafurii Laudensis Regii Musici publice |  
profitentis : Delubrique Mediolanensis, Phona | sci :  
de Harmonia Musicorum In | strumentorum Opus.

Colophon (f. 102 v.): ¶ Impressum Mediolani per | Gotardum  
Pontanum Calco | graphum die. xxvii. Nouem | bris. 1518,  
Authoris Præfectu | ræ Anno trigesimoquinto. Leo | ne Decimo.  
Pontifice Maximo : | ac Christianissimo Francorum | Rege  
Francisco Duce Medio | lani. Fœlici Auspicio Regnan | tibus.

Folio. 4 and cii ff., 33 long lines to the full page, adorned with 5 cuts by William le Signerre of Rouen, 2 of these appearing here for the first time, viz. the arms of John Grolier of Lyons, to whom the work is dedicated, and the eight musicians playing on wind-instruments on f. 64 v. The authorship of these cuts is made known by the following verses appended to a sketch of the life and works of Francis Gafori by his fellow-countryman Pantaleon Maleguli, on f. 101.

Magister Gulielmus lesignerre Rothomagensis :  
Figurarum Celator. Ad Lectorem.  
Desine Mirari : si qua mendosa Figura  
Lector : In hoc libro Cernitur esse : Rogo :  
Ingenii Studii que mei Complexisse putavi  
Partes : Ast doleo non placuisse Tibi :  
Dum madet ac siccatur (quod nosti) tanta papyrus  
Spargitur : Inuito sæpius artifice : Vale.

There are also a few storied and a large number of ornamental versal letters and diagrams, besides the printer's device which differs from that in the *Opus musice* of 1508.

*Earl Spencer, Althorp.* H. 310 m. B. 208 m. Grolier binding. Ex Bibl. domus professae Paris. So. Iesu.

*Anderson's College, Glasgow.* H. 291 m. B. 201 m.

WALTHER, 270. MAITTAIRE, II, 314. BURETTE, 61. SAXIUS, CVI et CCCXLVIII. FORKEL, 77. (PANZER, VII, 397, 158.) HAWKINS, I, 278. BRUNET, II, 1435. LE ROUX, 222, 126. GROVE, I, 575. WECKERLIN, 128.

### ADAM GUMPELZHAIMER of Trossberg.

1560-1627.

- I. COMPENDIVM | MVSICAE LATINO- | GERMANICVM. | Studio & operâ Adami Gum- | pelzhaimer, Trospergij | Bavari. | NVNC EDITIONE HAC | Tertia non nusquam correctum, | & auctum. | AVGVSTAE, | Typis & impensis Valentini Schoenigij | anno M. DC.

Quarto. 80 ff. with diagrams. The title within a border representing maidens and angels playing various musical instruments.

*James E. Matthew.* H. 205 m. B. 160 m.

The first edition of this compendium was printed at Augsburg in 1595. It had a great success and was reprinted a dozen times. The first portion is a reproduction of the *Compendium pro incipientibus* by Henry Schmidt (*Faber*), printed at Brunswick in 1548.

WALTHER, 297. FÉTIS, IV, 325. MENDEL, IV, 457. WECKERLIN, 147.

### SEBALD HEYDEN.

1498-1561.

- I. MVSICAE, | ID EST, ARTIS CA- | NENDI LIBRI DVO. | autor | Sebaldu Heyden. | Cut: Within a garland a shield: per pale 1 a double eagle displayed; 2 chevronny of 6, both dimidiated) | Cum priuilegio Imp. ad sexennium. | Norimbergæ apud Ioh. Petreium, Anno | salutis M.D. XXXVII.

Quarto. 4 ff. and 116 pp.

The first edition of this extremely scarce treatise.

Dedicatory epistle to Hierome Baumgarten, dated March 1, 1537 followed by verses by Thomas Venatorius.

*James E. Matthew.* H. 213 m. B. 160 m. Title in facsimile Four other leaves want the lower corner ; supplied in MS.

WALTHER, 306. FORKEL, 303. BECKER, 313. HAWKINS, 1, 314  
FÉTIS, IV, 325. BRUNET, III, 150. MENDEL, V, 230.

### JOHN HOLTHUSER of Kempen.

- I. COMPENDI- | VM CANTIONVM EC- | CLESIASTICARVM,  
CON- | tinens præcipua Responsorialia, Versus, An-  
| tiphonas, Hymnos, Introitus, Sequentias, | ac nonnulla  
alia pulcherrima Ecclesiæ Ca- | tholicæ cantica, quæ  
in ea quotannis ad dei | laudem decantantur, non  
tàm Scholis Ca- | tholicis, & ijs qui sacris initiari  
ordinibus | cupiunt, quàm quibuslibet etiam Ecclesia-  
| sticis personis, vt Sacerdotibus, Parochis, omni-  
busque Laicis cantum Ecclesiasti- | cum perdiscere  
cupientibus ap- | primè vsui futu- | rum. | EDITVM PER  
| *M. Ioannem Holthusium Kempensem, Augusta*  
*Vindelico- | rum in Ecclesia Cathedrali Scholæ rectorem*  
*& | ordinandorum examinatore.* | Cum gratia &  
priuilegio Cæsareæ maie- | stas ad quinquennium.  
| M.D. LXVII. |

Colophon (f. 220 v.): AUGUSTAE VINDELI- | corum excudebat Mat-  
| theus Francus.

Octavo. 16 et 224 ff. Teutonic musical notation on a staff of 5 lines—6 staves to the full page.

Dedicatory Epistle to Wolfgang Andrew Roemus von Kötz, canon of the cathedral of Augsburg, and provost of S. Maurice.

*L. Rosenthal, Munich.* H. 150 m. B. 102 m.

Reprinted by M. Manger in 1579.

WECKERLIN, 156.

JAMES LEFÈBVRE of Etaples.

1446-1547.

1. Iordani Nemorarii Elementa Arithmetica ; Iacobi Fabri Stapulensis Elementa musicalia ; Eiusdem Epitome in duos libros Arithmeticos divi Severini Boetii ; Bernardi Vencarii doctoris medici Rithmimachia. Parhisijs, labore et sumptu Henrici Stephani. 1514, 7 Septembris.

Folio. 72 ff., of which the Elementa musicalia occupy 21.

Title: Jn hoc opere contenta | Arithmetica decem libris | demonstrata. | Musica libris demonstrata | quatuor. | Epitome in libros Arith- | meticos diui Seuerini | Boetij. | Rithmimachie ludus qui | et pugna numerorum ap- | pellatur. These lines are printed in a circular medallion which occupies the centre of a full-page cut, and is surrounded by foliage and by ten angels, two of whom above support a shield bearing 3 fleurs-de-lys, 2 and 1, in chief a hand proceeding from the clouds holding a closed book ; two more at the foot support a smaller blank shield ; the others hold garlands with the initials H S, and horns of plenty. Around is this marginal inscription : ☞ HAEC SECUNDARIA EST ET CASTIGATISSIMA EX OFFICINA AEMISSIO. At the foot: ☞ Hæc secundaria superiorum operum æditio / venalis habetur Parisijs : | in officina Henrici Stephani e regione scholæ Decretorum.

Colophon (f. 72) : ☞ Has duas Quadriuij partes et artium liberalium precipuas atque duces cum quibusdam ammini- | cularijs adiectis : curauit ex secunda recognitione vna formulis emendatissime mandari ad studiorum | vtilitatem Henricus Stephanus suograuissimo labore et sumptu Parhisijs Anno salutis domini : | qui omnia in numero atque harmonia formauit 1514. absolutumque reddidit eodem anno : die septima | Septembris / suum laborem vbicunque valet semper studiosis deuouens.

The Treatise on music is dedicated to Nicolas de Hacqueville, and has prefixed to it a letter by James Lefèvre to the musicians James Labinius and James Turbelin, whose pupil he had been. The first edition of these Treatises was printed at Paris, 22 July, 1496, by John Higman and Wolfgang Hopijl with the aid of David Lauxius of Edinburgh. Reprinted at Paris in 1551 by William Cavellat.

*Gesellschaft der Musikfreunde, Vienna.* H. 278 m. B. 196 m.

MAITTAIRE, II, 255; *Index*, I, 196. *B. Thott.*, VII, 68. PANZER, VIII, 15, 725. BECKER, 230. HAWKINS, I, 293. FÉTIS, III, 196. BRUNET, III, 567. MENDEL, III, 448. WECKERLIN, 110.

### NICOLAS LISTENIUS of Brandenburg.

1. MVSIKA NICOLAI LI-<sup>1</sup>|STENII. | AB AVTORE DENVO | recognita, multisque nouis | regulis & exemplis | adaucta. | (Printer's canting device.) | FRANCOFORDIAE AD | Oderam, in officina Ioan. | Eichorn. C. 1550. Oct.

48 ff. with signatures A<sup>1</sup>-F<sup>2</sup>; musical notation on a staff of 5 lines—6 staves to the full page. Without running title or foliation, but with catchwords to every page. With tail-pieces.

Dedicatory epistle to John George, Marquis of Brandenburg, eldest son of the Elector Joachim II., preceded by some verses of Valentine Chudenus of Salzwedel, more of which close the volume.

*T. W. Taphouse.* H. 143 m. B. 85 m.

2. MVSIKA | NICOLAI LISTENII, | DENVO RECOGNITA, MVL- | tisq. nouis regulis & exemplis | adaucta, ac correctius | *quàm antea edita.* | (Cut: within a rectangle. a shield, per pale, 1, a double eagle, crowned and nimbed; 2, bendy of six, both dimidiated.) | NORIBERGÆ. | EXCVDEBAT THEO- | doricus Gerlatzenus. | Anno M.D.LXIX.

44 ff. with signatures A<sup>1</sup>-E<sup>2</sup> F<sup>1</sup>. Verses by John Spanberg follow those by Chudenus at the end of the volume.

*L. Rosenthal, Munich.* H. 147 m. B. 95 m.

The first edition of this little book was published at Wittemberg in 1533 by George Rhaw, who reprinted it in 1548 and 1557. Other editions appeared at Nürnberg in 1548, 1549 and 1577, at Leipzig in 1543, and at Breslau in 1573.

BECKER, 270. HAWKINS, I, 314. FÉTIS, V, 318. MENDEL, VI, 344. WECKERLIN, 174.



HENRY LORIT (*Glareanus*).

1. ISAGOGE IN MVSICEN | HENRICI GLAREA | NI HELVETII |  
POE. LAV. | e quibusquam bonis au | thoribus latinis &  
græcis ad | studiosorum utilitatem | multo labore |  
elaborata. | AD FALCONEM COSS. | VRBIS AVENTICENSIS.

Quarto. 40ff.; 29 long lines to the full page, with running title and catchwords. Latin musical notation on a staff of 4 lines. Signatures A<sup>8</sup>–E<sup>8</sup>.

The title is within a woodcut by Hans Holbein; the volume is also adorned with 11 ornamental versal letters and several diagrams.

The treatise is preceded by a dedicatory epistle to Peter Falco, consul of Freiburg in Switzerland, dated Basel, 15 May, 1516, and followed by a poem in praise of the guitar and of music.

*James E. Matthew.* H. 210 m. B. 145 m.

*B. Christ.*, I, 411, 3899. *FÉTIS*, IV, 20. *BRUNET*, II, 1623. *MENDEL*, IV, 258.

2. GLAREANI | ΔΩΔΕΚΑΧΟΡΔΟΝ. | BASILEÆ PER  
HENRICHVM PETRI | MENSE SEPTEMBRI ANNO POST |  
VIRGINIS PARTVM. | M.D.XLVII.

Folio. 10 ff. and 476 pp., with cuts and diagrams.

In the dedicatory epistle to Cardinal Otto, bishop of Augsburg, Lorit mentions a valuable manuscript then preserved in the Benedictine abbey of St. George between Rothweil and Freiburg in Brisgau, containing treatises by Severinus, Guy of Arezzo, Berno, William, Otto, Bishop Theogerus and Pope John XXII., which had been of the greatest use to him. He bears the following testimony to the purity of the chant in the liturgy of the Preaching Friars: "Ni fallor Prædicatorum ordo synceriores reliquis quibusdam ordinibus habet cantum, loquor de eo, qui ad substantialia Missæ pertinet, eum nos plærunque libro secundo secuti sumus, quanquam ne huic quidem ubique accedo."

*L. Rosenthal, Munich.* H. 315 m. B. 208 m.

*BECKER*, 426. *HAWKINS*, I, 315. *FÉTIS*, IV, 21. *BRUNET*, *Suppl.*, I, 551. *MENDEL*, IV, 258. *BOHN*, 9. *WECKERLIN*, 143.

## AURELIUS MARINATI of Ravenna.

LA PRIMA PARTE | DELLA | SOMMA DI TUTTE | LE SCIENZE |  
 NELLA QUALE SI TRATTA DELLE | SETTE ARTI LIBERALI, |  
 In modo tale che ciascuno potrà da se introdursi nella |  
 Grammatica, Rettorica, Logica, Musica, | Aritmetica,  
 Geometria, & Astrologia, | *Di Aurelio Marinati*  
*Dottor di Leggi da Ravenna.* | AL SANTIS. ET BEATIS.  
 SISTO V. | PONT. OTTIMO MASSIMO. | (Arms of Sixtus V.) |  
 CON PRIVILEGII ET LICENZA DE SUPERIORI. | IN ROMA,  
*Appresso Bartholomeo Bonfadino, 1587.*

Quarto. 4 ff. and 156 pp., with a portrait of the author in an oval medallion, 7 full-page and other smaller cuts and diagrams.

*James E. Matthew.* H. 200 m. B. 150 m.

FÉTIS, v, 456. WECKERLIN, 186.

## Hannibal MELONE.

IL DESIDERIO | OVERO, | De' Concerti di uarij Strumenti  
 Musicali, | DIALOGO, | DI ALEMANNO BENELLI ; | Nel quale  
 anco si ragiona della participatione di essi | Strumenti,  
 & di molte altre cose pertinenti | alla Musica. | In  
 Venetia appresso Ricciardo Amadino, | M D XCIII.

Quarto. 6 ff. and 52 pp. The title within an architectural frame, the base of which is adorned with two groups of angels singing the praises of God, who appears in the tympanum between two angels. The pillars at either side are wreathed around with divers musical instruments.

Alemanno Benelli is a pseudonym formed by the transposition of the letters of the author's name.

Hercules Bottrigari, of Bologna, having made a copy of the manuscript of this work at a time when Melone consulted him about it, had the effrontery to publish it as his own at Bologna in 1599, and has often been cited as its real author, *e.g.*, by Fétis, who says that Melone publicly claimed the authorship, and quarrelled with Bottrigari, but was soon after reconciled to him, and wrote him a letter which Bottrigari printed at the head of a treatise entitled


*Il Melone*; but this letter of Melone's is dated May 28, 1591, and *Il Desiderio* was re-published at Milan in 1601 with Melone's name as author on the title-page. The chief interest of the book lies in the information it contains as to the composition of an orchestra at the end of the sixteenth century.

*James E. Matthew.* H. 207 m. B. 150 m.

BECKER, 466. HAWKINS, I, 445. FÉTIS, VI, 75. BRUNET, III, 1593.  
WECKERLIN, 48.

### MUSICA.

18 ff. in 3 quires with signatures: A<sup>6</sup> B<sup>6</sup> C<sup>6</sup>. Teutonic and modern musical notation printed from metal types.

F. i v. A diagram headed *Introductorium musice*. F. 2. *De definitione Musice | eiusque diuisione. | Musica est recte modulandi scientia. Et deducitur.* F. 17, last line: *Finis contrapuncti simplicis.* F. 18, l. 2. Tercie  duralis Tritura septima.

*L. Rosenthal, Munich.* H. 169 m. B. 128 m.

FÉTIS, III, 460. BRUNET, *Suppl.*, I, 1134.

OTHMAR NACHTGALL (*Luscinus*) of Strassburg.

1487-1536.

MVSICAE INSTITVTIONES | Othmari Nachtgall Argentini  
a nemine un- | quam prius pari facilitate tentatæ,  
stu- | diosis, qui ἀμούσοις esse nolint non | mediocriter  
conducibiles. | Ioannes Knoblouch notis æreis | exceptit  
Argentoraci. |

Quarto. 10 ff.; 34 long lines to the full page. Without running title, catchwords, or foliation. Signatures: a<sup>4</sup> b<sup>6</sup>.

The title is printed within an architectural framework of the Renaissance style adorned with figures of boys and animals. The dedication to Symphorian Pollio and John Rudolphing, vicars of the cathedral of Strassburg, is dated 5 August, 1515.

*L. Rosenthal, Munich.* H. 169 m. B. 128 m.

*B. Christ.*, I, 411, 3898. PANZER, XI, 362. BECKER, 277. FÉTIS, V, 378. BRUNET, III, 1238. BOHN, 17. MENDEL, VI, 472.

JOHN PLAYFORD.

*A BREIF* | INTRODUCTION | *To the Skill of* | MUSICK :  
 FOR | SONG and VIOL. | *In two Books.* | First Book  
 contains the *Grounds and Rules of* | *Musick for Song.* |  
 Second Book, *Directions* | for the Playing on the | *Viol*  
*de Gambo*, and also on the *Treble-Violin.* | (Vignette:  
 An open music book and three instruments in an  
 oval with the motto: + MVSICA LÆTIFICAT COR.) |  
 By *J. Playford, Philo Musico.* | *London*, Printed by  
*W. Godbid*, for *John Playford*, | at his Shop in the  
*Inner Temple*, neer the | Church dore. *M.DC.LVIII.* Oct.  
 8 and 80 pp. with 2 illustrations.

The second edition of this work, and the only known copy. A copy of the first edition, dated 1655, is in the Library of the Royal College of Music. A third edition was published in 1662. The thirteenth appeared in 1697.

*T. W. Taphouse.* H. 150 m. B. 102 m.

BECKER, 287. HAWKINS, II, 694. FÉTIS, VII, 75. MENDEL, VIII, 123. GROVE, III, 2. WECKERLIN, 225.

BALTHASAR PRASPERG of Merseburg.

Clarissima plane | atque choralis musice interpretatio |  
 Domini Balthasser Praspergij Mer | spurgensis. cum  
 certissimis regulis | atque Exemplorum Annotationibus |  
 et figuris multum splendidis. Jn | Alma Basileorum  
 vniuersitate ex | ercitata.

Colophon (f. 23 v.): Finis musices ex Orphei lyra et Sa | phus  
 cythara manate atque per venerabilem | dominum Balthasser  
 Praspergium Merspur- | gensem Jn nobili ac preclaro Basileorum  
 studio | proceltico diligentia exactissima examine. | Rogatu  
 tandem auditorum per prouidum vi- | rum Michaellem Furter  
 Ciuem Basiliensem im- | presse. Anno christiane salutis super  
 millesi- | mo : quingentesimo : septimo.

Quarto. 24 ff. in 3 quires, printed from type of four founts, with 36 long lines to the full page, and a folding table of the Greek

and Latin scales compared with each other, between ff. 20 and 21. Without running title, foliation or catchwords. Teutonic musical notation on a staff of 4 lines. Signatures: A<sup>8</sup> B<sup>12</sup> C<sup>4</sup>.

The title-page is adorned with a cut (H. 102 m. B. 94 m.) representing a man pointing to a large scroll on which are inscribed the notes of the scale: ut re mi fa sol la, and, opposite to him, a maiden crowned with a garland of leaves, playing on a harp. The printer's device is placed beneath the colophon.

Two previous editions of this treatise were printed by M. Furter in 1501 and 1504.

*James E. Matthew.* H. 198 m. B. 140 m.

GRAS, 186. FORKEL, 297. PANZER, VI, 178, 30. FÉTIS, VII, 115.  
BRUNET, IV, 857. MENDEL, VIII, 161. WECKERLIN, 234.

# GREGORY REISCH.

*Margarita Philosophica. Argentinae, per Ioannem Grüninger. 1504, 23 Februarii. Quarto.*

287 ff. in 37 quires, with three full-page and a number of smaller cuts, diagrams, storied and ornamental capital letters. Signatures: B<sup>6</sup> C<sup>6</sup> D<sup>8</sup> E<sup>8</sup> F<sup>8</sup> G<sup>8</sup> H<sup>6</sup> I<sup>8</sup> K<sup>4</sup> L<sup>8</sup> M<sup>8</sup> N<sup>8</sup> O<sup>6</sup> P<sup>8</sup> Q<sup>8</sup> R<sup>6</sup> S<sup>8</sup> T<sup>8</sup> V<sup>8</sup> X<sup>6</sup> Y<sup>8</sup> Z<sup>8</sup> a<sup>8</sup> b<sup>4</sup> c<sup>7</sup> d<sup>8</sup> e<sup>8</sup> f<sup>8</sup> g<sup>8</sup> h<sup>8</sup> i<sup>4</sup> k<sup>8</sup> l<sup>8</sup> m<sup>6</sup> n<sup>8</sup> o<sup>8</sup> p<sup>8</sup>.

Title: AEPITOMA OMNIS PHYLOSOPHIAE. ALI- | AS MARGARITA PHYLOSOPHICA TRACTANS | de omni genere scibili: Cum additionibus: Quæ in alijs non habentur.

The Treatise on Music, placed between those on practical Arithmetic and speculative Geometry, occupies the 14 ff. included in the quires o and p.

Colophon: Explicit phylosophica Margarita. Castigatione acri | In nobili Helueciorum ciuitate Argentina chalchogra- | phatum: Per Ioannem Grüninger Ciuem Argentinum: in vigilia | Mathie Anno incarnationis Saluatoris M.ccccc.iiij. | Valet et Plaudite.

The third edition of this work; the first was published at Heidelberg on 30 December, 1496, the second at Freiburg in Brisgau in 1503.

Gregory Reisch was prior of the Charterhouse outside Freiburg, and confessor of the Emperor Maximilian.

*T. W. Taphouse.* H. 217 m. B. 154 m.

FORKEL, 363. HIRSCH, III, 2. *B. Thott.*, VII, 158. PANZER, VI, 30, 37.  
FÉTIS, VII, 220. BRUNET, IV, 1200. MENDEL, VIII, 291.  
WECKERLIN, 249.

JAMES VAN DEN RIJNE.

¶ Tractatus brevis Jacobi de re | no decani grauiensis  
Et canonici | ecclesie sanctorum apostolorum Colo  
niensis in laudem musice artis Et | de eius vtilitatibus  
Prologus.

Colophon(f. 14 v.): ¶ Finit Tractatus artis musice Impres | sus  
Antwerpie per me Gerardum leonis Anno | incarnationis Millesimo  
quadringentesi- | mo nonagesimoprimo : quinta die mensis | Julij.

Octavo. 16 ff. in two quires, 24 long lines to the full page,  
with one ornamental capital letter, and with the printer's mark on  
f. 16 v. Sign : d<sup>8</sup> e<sup>8</sup>.

This treatise was written at the request of Dr. Bertram Baw,  
rector of the University, and canon and cantor of the church of  
the Holy Apostles at Coeln. It was issued with the "Dyalogus  
de sene et iuvene de | amore disputantibus," by the same author,  
22 ff. with sign. : a<sup>8</sup> b<sup>8</sup> c<sup>8</sup>.

*Lambeth Palace Library.* H. 131 m. B. 88 m.

BRUNET, IV, 1234.

FRANCIS SALINAS of Burgos.

1512-1590.

FRANCISCI SA | LINAE BVRGENSIS | ABBATIS SANCTI  
PANCRAII | *de Rocca Scalegna in regno Neapolitano,*  
*& in Academia Salmanticensi | Musicae Professoris,*  
*de Musica libri Septem, in quibus eius doctrina*  
*veritas tam quæ ad Harmoniam, quam quæ ad*  
*Rhythmum pertinet, iuxta sensus | ac rationis iudicium*  
*osten- | ditur, & demonstratur.* | CVM duplici Indice  
Capitum & Rerum. | Arms of Roderic de Castro.  
Bishop of Zamora, ensigned with an episcopal hat  
tasselled; at the sides, vertically, are these lines :  
¶ Hæc ODORICE tuis cognomen CASTRA dederunt : !  
Vel defensa diu, vel citò capta manu. | *SALMANTICÆ*,  
Excudebat Mathias Gastius. | M.D.LXXVII.

Folio. 8 ff. and 456 pp. Printer's device on p. 456. The edition of 1592 is identical with this with the exception of the title.

*James E. Matthew.* H. 294 m. B. 202 m.

FORTEL, 379. HAWKINS, I, 404. BRUNET, V, 77. FÉTIS, VII, 382.  
MENDEL, VIII, 29. WECKERLIN, 254.

JOHN SPANGENBERG of Hardeisen.

1484-1550.

QVESTIO-|NES MUSICAE IN VSVM SHO-|læ Northusianæ,  
per|IOHAN. SPANG. | Herdessianum collectæ, Diligen-|  
terque ab Autore re- | cognitæ. | (A shield with an  
eagle displayed, crowned.)|Vitebergæ. | ANNO. M.D.XLII.

Colophon (f. 40) beneath a cut of a shield charged with an eagle displayed nimbed: Vitebergæ apud Georgium | Rhau. Anno | M.D.XLII.

Octavo. 40 ff. in 5 quires, without foliation or running title, but with catchwords to every page. With Teutonic musical notation on a staff of 5 lines, and diagrams. Signatures: A<sup>8</sup>-E<sup>8</sup>.

The dedication of this Catechism of Music is dated 12 August, 1536. At the commencement and end are verses by the author and by John Steigel. The first edition was published by George Rhau at Wittenberg in 1536, the second at Leipzig in 1538. Six or seven other editions were issued at Leipzig, Wittenberg, and Coeln.

*James E. Matthew.* H. 143 m. B. 87 m.

FORTEL, 304. FÉTIS, VIII, 75. MENDEL, IX, 347. BOHN, 26.  
WECKERLIN, 263.

MICHAEL SCHULZ (Praetorius), of Kreutzberg.

1572-1621.

SYNTAGMA MUSICUM, | ex VETERUM | et  
RECENTIORUM, | Ecclesiasticorum autorum  
lectione, | Polyhistorûm consignatione, | Variarum  
linguarum notatione, | Hodierni seculi usurpatione, |  
ipsius denique | Musicae artis observatione: | In |

Cantorum, Organistarum, Organo- | poeorum,  
 caeterorumque Musicam scientiam a- | mantium &  
 tractantium gratiam collectum; | Et | Secundum  
 generalem Indicem | toti Operi praefixum, | IN  
 QUATUOR TOMOS DISTRI- | BUTUM, | à |  
 Michaeli Praetorio Creutzbergensi, | Coenobij Ringel-  
 heimensis Priori, & in aula Brun- | svicensi Chori  
 Musici Magistro. || ANNO | IVDICIVM pIos non  
 terreat : nam | MIhI aDIVtor ChrIstVs.

Quarto. This title is followed by a general index to the four volumes. The first part of vol. 1 was printed at Wolfenbuettel in 1614, the second at Wittemberg in 1615; this volume, entirely in Latin, contains 66 ff. The second volume, 44 ff., entirely in German, was printed in 1619, and the third, 42 ff., in 1620, both at Wolfenbuettel. The fourth volume was never published, and it is not known what became of the manuscript, which was not found among the author's papers on his decease in 1621.

BECKER, 17, 245 et 316. FÉTIS, VII, 112. MENDEL, VIII, 159.  
 GROVE, III, 25. BOHN, 19. WECKERLIN, 229.

HUGO SPECHZHART of Reutlingen.

1285-1359.

Flores Musi | ce omnis cantus | Gregoriani.

Colophon (f. 94 v., below l. 10): Jmpressum Argentine per Johan | nem pryss Anno Mccccxxxviij.

Quarto. 96 ff.; 17 or 32 long lines to the full page. Teutonic musical notation on a staff of 5 lines—that on which the *fa* stands being red, the others black—printed from metal blocks. There are 12 quires with signatures A<sup>8</sup>-M<sup>8</sup>. With running title, but without foliation or catchwords.

A folding plate between ff. 25 and 26 represents the monochord, and a cut on f. 95 v. (H. 160 m. B. 102 m.) the interior of a smithy with two men forging iron, and a third weighing hammers. In the background, beyond a wheel moved by a stream of water, is seen a sculptor cutting music on one of two columns.

The third edition of this work, interesting as being the first printed in Germany on the teaching of music. It is written in



verse, each section being followed by a commentary in prose. The following lines in chapter iv make the author's name known :

M solum tria c simul x tria preteriere  
Post christum natum binum si iunxeris annum  
Cum flores istos contextuit Hugo sacerdos  
Reutlingensis : noris si nomen scire loci vis  
Contio sueuorum quo colligitur variorum  
Post annos denos hinc plurima consociauit  
In varijs spacijs huius librique locauit  
Qui nunc sexcent v tria x versus retinebit  
Ex quis diuersos varijs neumis adhibebit.

*L. Rosenthal, Munich.* H. 202 m. B. 139 m.

*Earl Spencer, Althorp.* H. 193 m. B. 133 m. The first 72 ff. agree with the preceding ; the three last sheets differ considerably. The colophon is identical, but is preceded on f. 94 v. by 26 instead of 10 lines. The Exercitium vocum musicalium on f. 95 is the same, but there is no cut on f. 95 v. This copy wants the folding plate.

A fine manuscript of this work is preserved in the University Library at Ghent.

GRUBER, 51. FORKEL, 119. FÉTIS, IV, 381. HAIN, 7174. BRUNET, II, 1297. CARL BECK, Flores Musice omnis cantus Gregoriani von Hugo von Reutlingen, neu herausgegeben und bearbeitet. Stuttgart, 1868. BOHN, II. WECKERLIN, 157.

JOHN THURNMAIER (*Aventinus*) of Abensberg.

1477-1534.

Musicae Rudimenta. Augustae Vindelicorum. 1516,  
21 Maii. Quarto.

18 ff. in four quires, without running title, catchwords or foliation. Signatures : A<sup>4</sup> B<sup>4</sup> C<sup>6</sup> D<sup>4</sup>.

F. I. ILLVSTRISSIMO PRIN | CIPI ARIONISTO VTRIVSQVE BOIARI- | AE  
DVCI DEDICATVM. Below these lines is a cut (H. 98 m. B. 100 m.) representing the author, followed by six men and boys, addressing the duke, who holds the book he has just received open in his right hand. A shield with the Bavarian arms is suspended to one of two columns in the background. Beneath the cut : Nicolaus Faber Vuolazanus Illustrissimi Principis Arioni- | sti vtriusque

Boiariæ Cantor & a Sacris. Ad lectorem : | Crede mihi melius  
nihil est quam musica quæ te | Efficiet doctum magnificumque  
virum. The last two lines are set to music printed on a staff of  
5 lines above them.

F. 2. MVSICAE RVDIMEN | TA ADMODVM BREVIA ATQVE VTILIA  
COM | munia quidem spondæo ac cæteris pedibus barbari cantum  
planum | ac mensurabilem vocant / quam facillime quicquid ad  
rem musicam | spectat ex illis disces / simul errores infinitos  
quibus tota musica | vti cæteræ disciplinæ / corrupta deprauataque  
est haud difficulter | depræhendes Omnes ommissa rerum diligentia  
vmbram sectamur | circa inanes vocum pugnas consenesimus /  
Scribimus indocti / | doctique poemata passim.

Omnium quos ego quidem de re musica legerim (de recentioribus  
loquor) vnus Franchinus Gaforus rem ipsam tenet / atque erudite  
explicat / quem cum quidam legant / neque recte intelligant / eun-  
dem ad verbum exscribunt nec tamen nominant Homines profe-  
cto obnoxii atque miseri ingenii / cum in furto depræhendi malunt : |  
quam fateri per quos profecerint. | Perspice & tantillo precio eme  
Te non crede mihi pœnitebit.

The above is followed by eight lines of verse addressed to the  
reader by John Thurnmaier, and by a letter from Duke Arionistus  
to him with his reply. The treatise commences on f. 3 and ends  
on f. 16. More verses by Thurnmaier, Dr. Leonard von Eck and  
George Boiemus, dean of the Gymnasium of Ingolstadt, are  
followed by the colophon (f. 17 v.) : Excusa in officina Millerana  
Augustæ Vinde | licorum. XII. Calendas Iunias. Anno a Natiui-  
tate domini. M.D.XVI.

A cut on f. 16 represents some monochords ; the printer's device  
follows the colophon.

*L. Rosenthal, Munich.* H. 210 m. B. 150 m.

ZAPP, 64. FORKEL, 303. MENDEL, 1, 379.

### HORACE TIGRINI of Arezzo.

IL | COMPENDIO | DELLA MVSICA | NEL QVALE BREUEMENTE  
SI TRATTA | Dell' Arte del Contrapunto, | *DIVISO IN*  
*QVATRO LIBRI.* | *DEL R.M. ORATIO TIGRINI* | *Canonico*  
*Aretino.* | Nouamente composto, & dato in luce. | *CON*

PRIVILEGGIO. |(Printer's device).| IN VENETIA, MDLXXXVIII.  
| Appresso Ricciardo Amadino.

Quarto. 6 ff. and 136 pp.

Dedicatory letter to Joseph Zarlini of Chioggia, choirmaster of the Signory of Venice, and four sets of laudatory verses. Reprinted in 1602.

*L. Rosenthal, Munich.* H. 205 m. B. 158 m.

FORKEL, 435. MENDEL, x, 192. WECKERLIN, 268.

### STEPHEN VANNEO of Recanati.

1493-154 .

RECANETVM DE MVSICA AVREA | A MAGISTRO STEPHANO  
VANNEO RECINENSI | EREMITA AVGVSTINIANO IN ASCVLANA  
| Ecclesia chori Moderatori nuper æditum, & solerti  
studio Enucleatum, | VINCENTIO Rosseto Veronensi  
Interprete. | (Printer's device with motto around it :  
NVLLA EST VIA · INVIA VIRTVTI) | ROMÆ APVD VALERIVM  
DORICVM BRIXIENSEM, | Anno Virginei Partus  
M.D.XXXIII. Cum gratia & Priuilegio | CLEMEN. VII.  
Pont. Max. Ad Decennium.

Colophon (f. 93 v.) : Contrapuncti Liber Tertius foeliciter explicit,  
Asculi die · 26 · Mensis Augusti, Anno | Salutis · 1531 · ætatis  
autem meæ Anno Trigesimo Octauo, ad Dei Gloriam Amen. |  
Romæ apud Valerium Doricum Brixiensem, Anno Incarnationis |  
Domini, M.D.XXXIII. Sanctissimi uero. D. N. CLE- | MENTIS PAPAE  
VII. Anno Decimo. | Quintadecima Mensis Martii.

Folio. 4 and 94 ff.

This treatise was written in Italian and completed in 1531 ; the original has never been printed. It is preceded by three sets of verses in its praise, and by a dedicatory epistle to John Baptist Sinibaldis, bishop of Osimo, dated June 5, 1532.

A full-page cut (H. 245 m. B. 166 m.) represents Apollo and the Muses on Mount Olympus, at the foot of which Simon Vanneo in his Augustinian habit is distributing flowers and fruits to a group of boys, some of whom are gathering in bowls the water of the fountain Hippocrene.

On the border are these verses :

Pieridum custos Phoebus residente cathedra  
Vanneus hic Stephanus violas et candida donat  
lilia : purpureis cunctis cum floribus una  
colligite, o iuvenes et tempora cingite sertis.

*James E. Matthew.* H. 275 m. B. 205 m. The last leaf wanting.

FORKEL, 364. HAWKINS, I, 314. FÉTIS, VIII, 307. BRUNET, V, 1077. MENDEL, X, 454. WECKERLIN, 278.

NICOLAS WOLICK (*Gallus*) of Seronville.

Opus Aureum. | Musice castigatissimum. | de Gregoriana.  
et Figuratiua atque con- | trapuncto simplici  
percommode tra- | ctans omnibus cantu oblectan | tibus  
vtile et necessa- | rium e diuersis | excerptum | Fata  
regunt finem . spero dij cepta secudent : | Qui ducis  
vultus et non legis ista libenter | Omnibus inuideas.  
liuide nemo tibi :

Colophon (f. 39) : ¶ Explicit opusculum musices omnibus  
volentibus cantum | vtrumque scire necessarium fausto fine  
Impressum Colonie per | honestum virum Henricum Quentel  
ciuem famatum eiusdem | Anno missionis in carnem diuini verbi.  
millesimo quingen | tesimo vno addito.

Quarto. 40 ff. in 8 quires, with Teutonic musical notation on a  
staff of 4 or 5 lines. In parts 3 and 4 the staves only are printed,  
Quentel evidently not possessing any modern musical type.  
Without running title, catchwords, or foliation. Signatures :  
A<sup>6</sup> B<sup>4</sup> C<sup>6</sup> D<sup>4</sup> E<sup>4</sup> F<sup>6</sup> G<sup>4</sup> H<sup>6</sup>.

The two first parts of this treatise relating to the Gregorian chant  
are by Nicolas Wollick or Volcyre of Seronville near Bar le Duc :  
the two last, on figured music, by Melchior of Worms, are here  
reprinted from the *Margarita philosophica* of Gregory Reisch.  
The volume is dedicated to Adam of Boppard, rector of the  
Cornelian gymnasium at Coeln.

This is the first edition of these treatises in a separate form ; the  
second, issued from the same press in 1504, is even rarer. Later  
editions appeared in 1505 and 1508.

*L. Rosenthal, Munich.* H. 192 m. B. 130 m. Wants the last  
leaf.

BAUMGARTEN, VII, 122. *B. Thott.*, VII, 172. FORKEL, 294. PANZER,  
VI, 348, 9. BRUNET, V, 1349. BOHN, 30. WECKERLIN, 290.

JAMES VON ZABERN.

Ars bene cantandi chora- | lem cantum in multitudine  
personarum / laudem dei | resonantium : edita per  
magistrum Jacobum zaberñ. | ac ab eodem declarata  
dum adhuc esset in hu | manis : cunctisque auditoribus  
suis quam gratissima | Subiungitur. | Deuotus et utilis  
sermo. de modo di- | cendi septem horas canonicas.

Colophon (f.18): Ars bene cantandi choralem cantum : in  
multitu | dine personarum / dei laudem resonantium / ædita | a  
magistro Jacobo de zaberñ. Ab eodemque dum | adhuc in humanis  
esset declarata in locis eccle | siarum collegiatarum et cathedralium |  
basileæ . argen | tinæ. Spiræ. Guormatæ. Moguntia. Herbi- |  
poli. alijsque rheni locis. Cunctis auditoribus | suis gratissima.  
Nunc quoque reuisa per florentium diel | spirensen / qui ipsum  
dum adhuc in vita erat : vi | dit et audiuit in suis lectionibus.  
et impressa per Fri | dericum hewman ciuem moguntinum die 3.  
men- | sis Nouembris. Anno domini. 1509.

2nd Colophon (f.27 v.): ¶ Explicit deuotus sermo. de modo di-  
cendi septem horas canonicas Magun- | tie impressus. per Fridericum  
hewman.

Octavo. 28 ff. in 5 quires, printed from type of three founts, 25  
long lines to the full page, without running title, foliation or catch-  
words. Signatures a (a a ij a iij a v)<sup>8</sup> b<sup>8</sup> c<sup>8</sup> d<sup>4</sup>.

The title-page is adorned with a cut (H. 58 m. B. 48 m.)  
representing S. Martin on horseback, dividing his mantle with his  
sword to give the half to a cripple ; another poor man is holding  
out a bowl for an alms.

*James E. Matthew.* H. 139 m. B. 95 m.

FORKEL, 297. FÉTIS, VIII, 503. BRUNET, V, 1515.

## V.— MUSIC.

(*Manuscripts.*)



1. Choir Book—Tenor—containing Motetts, Masses and a Magnificat. Early xvi century. Paper. H. 325 m. B. 227 m. *The University Library, Cambridge.*
2. Choir Book—Bassus. Early xvi century. Paper. H. 320 m. B. 234 m.

*Saint John's College, Cambridge.*

These two Choir-Books originally formed part of the same set, and correspond exactly in their contents. Each composition has its initial letter illuminated, and the headings and names of the composers are rubricated. The collection includes eleven Motetts: 3 "Ave Dei Patris filia," "Lauda verum Alpha et O," and "Eterne laudis lilium," by Dr. Fayrfax; 2 "O bone Ihesu, o piissime," and "Plaude potentissima," by Stephen Prowett; 2 "O Domine celi terreque," and "Stabat mater dolorosa," by Richard Davy; "Te matrem Dei laudamus," by Hugh Austen; "Ave Dei Patris filia," and "Gaude plurimum Servatoris," by John Taverner; and "Ave fuit salus," by Lovett. These are followed by five Masses: "Missa de regali," and "O bone Ihesu," by Dr. Fayrfax: "Te Deum," by Austen; "Cristus resurgens," by William Pasche; and "God save Kyng Herry," by Thomas Aschwell. There is also a Magnificat by Fayrfax.

On the outside of the cover of the Bass book is the name of a former owner: Launcelot Prior.

3. Four Choir Books. xvi century. Paper.

*St. Peter's College, Cambridge.*

This important collection of English Catholic church music consists of the Medius, Contratenor, Triplex and Bassus parts.

The Triplex volume wants the page of contents found in the other books, as also several compositions at both the beginning and end. In other respects the collection, which dates from the latter years of Henry VIII. or from the reign of Mary, is in very good condition, but it has been rebound during the last thirty years. It contains three Masses : "Taverner," "Mater Christi," and "Small Deuotion," a Magnificat, and nine Motetts, by Taverner ; four Masses : "O quam glorifica," "Tecum principium," "Albanus," and one without title, four Magnificats, and three Motetts, by Fayrfax ; three Masses : "Vidi signum," "Inclina Domine," and "Regnum Mundi," and four Motetts by Nicholas Ludford ; a Mass "Veni Sancte Spiritus," and a Motett by Pygott ; a Mass "Te Deum," and four Motetts by Hugh Austen ; four Motetts by John Mason of Chichester ; a Stabat Mater and a Motett by Robert Hunt ; a Mass "Spes nostra," and a Magnificat by R. Jonys ; a Mass and a Motett by Lupus Italus ; a Motett and a Magnificat by Pasche ; a Mass and a Magnificat by Appleby : and a Mass "Salve intemerata," and two Motetts by Tallys. There are also compositions by Catcott, Bramston, Norman, Edwards (a Motett, "Terrenum sitiens"), James Northbrook, William Alen, Rasar, Darke, Tye (a mass), Merbecke (a Motett, "Ave Dei Patris"), Robert Chamberlayne, Walter Erley, Edward Martyn, and Thomas Knyght.

4. Choir Book of the Abbey of St. Gall. 1562. Vellum.  
H. 540 m. B. 390 m. *Library of St. Gall*, n° 542.

This volume of 400 ff. contains the Masses for the principal festivals including the Sequences, set to music composed by M. B. Lupus of Correggio, who, at the request of Abbot Diethelm, introduced four-part singing at St. Gall in 1531. The volume, written by Brother Henry Keller of Rapperswilj, organist of the abbey in 1562, is adorned with a number of miniatures by Caspar Härteli of Lindau.

The principal contents are as follow : Vespers of Holy Saturday, Mass of Easter Sunday with the two Sequences : Laudes Salvatori and Victimae Paschali ; Masses for the following feasts—Ascension, Pentecost, Trinity Sunday, Corpus Christi, Anniversary of the Dedication, Christmas, Epiphany, S. Gall, S. Othmar, S. Benedict, S. Notker, and the Assumption, followed by various settings of the Kyrie, Credo, &c.

The chief miniatures are : 1 (H. 137 m. B. 272 m.), Jonah being cast into the sea, and thrown up on shore by the fish. 2 (H. 152 m. B. 272 m.), the Resurrection, with the three Maries coming to the Tomb. 3 (H. 97 m. B. 272 m.), the journey to and the Supper at Emmaus : in the landscape background, Christ appearing to S. Mary Magdalene. On the wall, behind the seated figure of Christ, is the date 1562, and, on the vaulting of the alcove, Caspar Härteli's cypher. 4 (H. 187 m. B. 245 m.), Elias taken up into heaven : in the foreground are Elias striking the waters of the Jordan with his folded mantle, and the bears devouring the children that mocked Elisha. The painter's cypher is here repeated on a rock. 5 (H. 195 m. B. 245 m.), the Ascension. 6 (H. 184 m. B. 258 m.), the children of Israel gathering the Manna. 7 (H. 184 m. B. 258 m.), the Last Supper. 8 (H. 290 m. B. 290 m.), scenes from the life of Saint Gall in a circular medallion within a square frame, the angles being occupied by shields with armorial bearings. On the border of the medallion is the legend : *HEC REQVIES MEA IN SECVLVM SECVLI : HIC HABITABO QVONIAM ELEGI EAM. PS. 131. DÑE IHV XPE NE DESPICIAS DESIDERIV MEV SED IN HONORE SCTE GENITRICIS TVE ETC. 1562.* 9 (H. 298 m. B. 298 m.), another circular medallion set within a square frame ; the subject of the miniature is the Translation of Saint Othmar, abbot of St. Gall, from the island of Stein to St. Gall. In a boat is seen the body of the saint, clothed in the monastic habit with a red cope and mitre, with four tapers burning, two at the head and two at the feet ; four monks with open psalters keep watch around the body, which two boatmen are taking across a lake ; the oarsman, seated in the fore part of the boat, is carrying a small barrel on his right shoulder ; the other with a pole, stands at the stern. In addition to these miniatures, which are in the ordinary late German style, heavy and affected, there are at intervals, throughout the volume, a number of floral borders, consisting of running stems which throw off symmetrical scrolls of foliage and curls terminating in flowers of fanciful design, interspersed with birds, drolleries, shields of arms, figures of boys and girls playing on musical instruments, or of saints. The chief interest of these lies in the representations of musical instruments.

5. Collection of Motetts, &c. written by John Baldwin, 1581-1606. Paper. H. 287 m. B. 201 m.

*Her Majesty the Queen.*



The transcriber of this volume was a lay-clerk of Windsor at the end of the sixteenth and the beginning of the seventeenth centuries. He was also one of the Gentlemen of the Chapel Royal, into which he was first received in March, 1593-4, without pay, "until a tenor's place be voyde." The full privileges did not accrue to him until August, 1598. He died on the 28th August, 1615. The transcription of the volume was spread over many years. The dates are given when several of the compositions were copied, the earliest being 1581. To the latest, 1606, Baldwin has appended his signature and the words "Laudes Deo. Finis." At the beginning and end of the book are the following verses by him, which mention the chief musicians of his time ; as will be seen, his praise of Byrd is unbounded.

Reede, here, behold, and see : all y<sup>t</sup> musicions bee :—  
 what is in closde, heere in : declare I will begine :—

anno. 1591. iulij. 25.

A store housse of treasure : this booke maye be saiede :—  
 of songes most excelente : and the beste that is made :—  
 collected and chosen : out of the best autours :—  
 bothe stranger and Englishe borne : which be the best makers :  
 and skilfulst in musicke : the scyence to sett foorthe :  
 as herein you shall finde : if you will speake the truthe :  
 there is here no badd songe : but the best can be hadd :  
 the cheefest from all men : yea there is not one badd :  
 and such sweete musicke : as dothe much delite yeelde :  
 bothe vnto men at home : and birds abroad in fieelde :  
 the autours for to name : I maye not here for gett :  
 but will them now downe put : and all in order sett :  
 I will begine with White : Shepper, Tye, and Tallis :  
 Parsons, Gyles, Mundie th'oulde : one of the queenes pallis :  
 Mundie yonge, th'oulde mans sonne : and like wysse others moe :  
 there names would be to longe : therefore I let them goe :  
 yet must I speake of moe : even of straingers also :  
 and firste I must bringe in : Alfonso Ferabosco :  
 a strainger borne hee was : in Italie as I heere :  
 Italians saie of hime : in skill hee had no peere :  
 Luca Merensio : with others manie moe :  
 as Philipp de Monte : th' emperous man also :  
 and Orlando by name : and eeke Trequillion :  
 Cipriano Rore : and also Andreon :  
 All famus in there arte : there is of that no doute :  
 there workes no lesse declare : in everie place aboute :

yet let not straingers bragg : nor they these soe commende :  
 for they maye now geve place : and sett them selves be hynde :  
 an Englishe man, by name : William Birde for his skill :  
 which I should have sett first : for soe it was my will :  
 whose greate skill and knowledge : dothe excelle all at this tyme :  
 and farre to strange countries ; abroade his skill dothe shyne :  
 famus men be abroade : and skilfull in the arte :  
 I doe confesse the same : and will not from it starte :  
 but in Ewropp is none : like to our Englishe man :  
 which doth so farre excede : as trulie I it scan :  
 as ye can not finde out : his equale in all thinges :  
 throwghe out the world so wide : and so his fame now ringes :  
 with fingers and with penne : hee hathe not now his peere :  
 for in this world so wide : is none can him come neere :  
 the rarest man hee is : in musick's worthye arte :  
 that now on earthe dothe liue : I speake it from my harte :  
 or heere to fore hathe bene : or after him shail come :  
 none such I feare shall rise : that maye be calde his sonne :  
 O famus man of skill : and iudgemente greate profounde :  
 lett heaven and earth ringe out : thy worthie praise to sownde :  
 ney lett thy skill it selfe : thy worthie fame recorde :  
 to all posteritie : thy due deserte afforde :  
 and lett them all which heere : of thy greate skill then saie :  
 fare well fare well thou prince : of musicke now and aye :  
 Fare well I saie fare well : fare well and heere I end :  
 fare well melodious Birde : fare well sweete musicks frende :  
 all these thinges doe I speake : not for rewarde or bribe :  
 nor yet to flatter him : or sett him vpp in pride :  
 nor for affection : or owght might moue there towe :  
 but even the truth reporte : and that make knowne to yowe :  
 Loe heere I end farewell : comittinge all to God :  
 who kepe us in his grace : and shilde vs from his rodd :  
 Finis :—Io : Baldwine.

In the early part of the book the compositions are written in score, irregularly barred. With the exception of the first two works, the only words given in these scores are those of the titles, whilst, in a series of compositions by Luca Marenzio, not even the title is given. In the middle of the collection are a large number of lessons in Discant by Baldwin himself, Dr. Giles, and others. In the latter part of the book the music, generally for three voices, is written in parts with full words. The collection is specially

rich in pre-Elizabethan Church music. There is a Mass for three voices by Byrd, and many other compositions by him. Such names as Tallis, Taverner, J. and W. Mundy, Shepherd, Parsons, Tye, and Elway Bevin recur frequently. There are also many motetts by less known composers, such as W. Damon, Golder, John Byrchley, Robert Johnson of Windsor, Moris Gore, Thomas Woodson, John Bedyngham, John Wood, John Thorne of York, John Dygon, Dr. Cooper, Moorecocke, and Wilkinson. By the last-named is a canon in thirteen parts set to the words of the Nicene Creed. The *dux* is assigned to Our Lord, and the other parts to the twelve Apostles.

6. Eleven Choir Books. xvii century. Paper.

*The Master and Fellows of S. Peter's College, Cambridge.*

There are two sets of these books. Set I. has only four volumes:—Medius and Bassus Cantoris, and Contra-Tenor and Bassus Decani. Set II. is more complete, and comprises seven volumes:—Medius, Tenor, and Bassus Cantoris, and Medius, Contra-Tenor, Tenor, and Bassus Decani. Both sets are written by different hands, and at various periods, ranging from immediately after the Reformation to just before the Great Rebellion. The paper used is of various sizes and qualities. The collection appears to have been made during the Mastership of Dr. Cosin (1634–44), who devoted great attention to the services of the College Chapel, which was built in 1632. Both sets have elaborate indexes, classified under several heads, such as “Full” and “Verse” Services, which are again subdivided into “Ad Matutinas,” “Ad Officium Altaris,” and “Ad Vespertinas.” The “Full” and “Verse” Anthems are also each subdivided into Anthems “Of praise,” “Of prayer,” and “Of penitence.” Then there are headings for Litanies, Psalmi Festivales (*i.e.* Psalms set in canticle form), Antiphonæ Festivales, “Ad Domine labia,” “Ad Dominus vobiscum,” &c. A notable feature is the number of Latin settings of Services and Litanies for collegiate use. A Latin Litany by Molle is stated to have been written “Pro Coll. Sti. Petri,” and a Latin Te Deum and Jubilate by Dr. Child is “For the Right Worshipful Dr. Cosin.” Further details as to this interesting collection are to be found in an article by Mr. R. C. Hope in the “Antiquarian Magazine,” vol. iii. pp. 24–27, London, 1883.

7. Cantus Choir Book. xvii century. Paper. H. 220 m.  
B. 163 m. *Lambeth Palace Library.*

This volume dates from the early part of the xvii century. It contains a large collection of Services, Anthems, Responses, and of the elaborate settings of "Psalms" peculiar to the period between the Reformation and the Great Rebellion.

The services are by T. Tomkins, Tallis, O. Gibbons, Mundy, Hooper, Stogers, Portman, Morley, Byrd, and Giles. Out of ten services for Matins, all but two have the Venite set in canticle form. Only one has a setting of the Jubilate in place of the Benedictus. That choral celebrations had not quite died out, is shown by two settings of the Sanctus and Gloria.

There are 65 Anthems, arranged under the categories of "Verse" and "Full." They include several specially designated for Holy-days, such as Christmas, Innocents', Circumcision, Candlemas, Easter, Ascension, and S. John's, S. Stephen's, and S. Peter's Days. Forty-five are anonymous as regards composers, though in most cases it is easy to supply this information. The composers whose names are given are O. Gibbons, W. Cranford, T. and J. Tomkins, Giles, R. Portman, and T. Ford.

8. Organ Book, Durham cathedral. xvii century.  
Paper. H. 282 m. B. 173 m.

*The Dean and Chapter of Durham.*

A volume of Services and Anthems of the Anglican Church, roughly compressed into score in six-line staves for use at the organ. With one exception (an Anthem by Ferrabosco) they are all by English composers. Amongst the Services, there are settings, more or less complete, by Stevenson, Derrick, John Foster, Elway Bevin, Loosemore (includes Litany), Parsons of Exeter, Byrd, Farrant, and Mundy. The last-named is strongly represented by some half-dozen Services, one of which is in "3 parts for men," and another in "4 parts for men." There are nine settings of the Benedictus to three of the Jubilate, and the Venite occurs thrice. There is also a setting of the Sursum Corda, Sanctus, and Gloria in excelsis. Amongst the Anthems are works by Tallis ("Arise, O Lord," "O Thou God Almighty," "This is my commandment"), Cranford ("Hear my prayer,"—"for a basse alone"), John Foster, Dr. Bull, T. Tomkins, Nicholson, &c.

*Binding:* Brown leather with bands of roll-produced ornament: much worn. xvii century.

9. Tenor Decani Book, Durham cathedral. xvii century. Paper. H. 295 m. B. 187 m.

*The Dean and Chapter of Durham.*

This volume contains nothing but Anthems by English composers of late xvi and early xvii centuries. There are many works by Gibbons, Mundy, White, Giles, Byrd, Tomkins, &c. Amongst the less-known composers are Jefferies, Thomas Warrock, Henry Palmer, J. Geeres, Warde, Martin Persone, Fido, Richard Hutchinson.

In a dilapidated condition, several leaves wanting and the corners of the leaves worn away. *Binding*: Brown calf, tooled.

10. Contratenor Cantoris Book, Durham cathedral. xvii century. Paper. H. 500 m. B. 300 m.

*The Dean and Chapter of Durham.*

A collection of Services, Responses (not Preces) and "Psalms" by composers of the late xvi and early xvii centuries. It is an excellent specimen of musical calligraphy, and the initial letters have been left blank for illumination. Special settings of the Responses and "Psalms" are provided for the Matins and Evensong of Christmass, the Epiphany, Easter, Ascension Day, Whitsunday, and All Saints Day, though there are no settings for Evensong of the last-named festival or of the Epiphany.

Amongst the Services are "full" settings by Parsons, Shepperd, Mundy, and Byrd for Matins, Ante-Communion, and Evensong. These include the Venite and the Benedictus. There are also "Verse" settings of the Te Deum, Iubilate, Kyrie, Credo, Magnificat and Nunc Dimittis by Dr. Giles (no. I) and Morley, and two evening services (iii and iv) by Adrian Batten.

The volume has an elaborate and rubricated table of contents in which the Kyrie and Credo are designated "High Service."

In good preservation. *Binding*: Brown calf, tooled; impressed with the arms of the Chapter. xvii century.

11. Bass Part Choir Book, Durham cathedral. xvii century. Paper. H. 295 m. B. 185 m.

*The Dean and Chapter of Durham.*

An interesting collection of over 170 Anthems by English

composers of the late xvi and early xvii centuries, and at the same time an excellent specimen of musical calligraphy. At the beginning is a table of contents, divided into "Full" and "Verse" Anthems, and at the end is a list of "Verse" Anthems arranged under Festivals and Holy Days. These Anthems for special days form a remarkable collection. Not only are the greater Holy Days amply represented—thus there are two Anthems for Christmass, two for Ash-Wednesday, three for Good Friday, three for Easter Day, four for the Ascension, three for Whitsunday, three for the Purification, two for Michaelmass, and two for All Saints—but there are settings for the 4th Sunday in Advent, Holy Innocents' Day, the Circumcision, 1st Sunday in Lent, Palm Sunday, Easter Monday, and many of the Saints' Days. There are also two Anthems for the 5th of November, and no less than six for "The King's Day." In one of these by Cranford, the words of the twenty-first Psalm have been curiously altered so as to read "O Lord, make Thy servant Charles, our gracious King, to rejoice in Thy strength; exceeding glad," &c. The chief composers of the period are well represented, and there are many works by the lesser lights such as Rutter, Allinson (? Allison), Geeres, Read ("God standeth"), Warrock, Yarrowe ("Almighty and everlasting God"), Warde ("Let God arise"), Hinde, Fido ("Hear me, O Lord"), Parsons of Exeter, Gale ("O how amiable"), Cranford, Tozer ("O Lord, let me know"), Ravenscroft ("O let me hear"), Amner ("I will sing"), Gibbs ("See sinful souls"), &c. The Anthem, "O Lord, the maker of all things," sometimes attributed to Henry VIII., is put down to Shepherd.

In good preservation. *Binding*: Brown calf, tooled; xvii century.

12. Benjamin Cosyn's Virginal Book. xvii century.  
Paper. H. 413 m. B. 268 m.

*Her Majesty the Queen.*

This Volume is prefaced by *A Table of all the lessons generally contained in this Booke, are in Number: 96. By me Benjamin Cosyn Right owner of this Booke.* At the foot of this table is a "Cach of nine parts in one," set to the words: "Let us goe pray for John Cooks son for he was a very honest man. An arant knaue."

The virginal lessons are written on six-line staves, and are, with two exceptions, by Dr. Bull, Orlando Gibbons, and Cosyn himself.

They comprise original compositions, such as Preludes, Fancies, Galliards, Pavins, Almains, &c., and arrangements of popular songs and dance music of the day. The two exceptions are arrangements of Tallis's "Felix namque" and Byrd's "Goe from my window," and from the table of contents it would seem that these works were arranged for the Virginal by the composers themselves.

The latter part of the volume contains, under a distinct pagination, scores, equally barred, of Church Services by Tallis (in Dorian mode), Gibbons (in F), Bevin, Strogers, Byrd, and Weelkes, and also the latter's, "O Absalom, my son." In all of these Services there is a setting of the Venite.

Binding: calf tooled, with the initials M O barred through, and B C impressed immediately above.

13. A Mass by an English composer. c. 1490. Vellum.  
H. 585 m. B. 440 m.

*The University Library, Cambridge.* Nn. VI, 46.

This volume consists of 18 ff., and contains a Mass in three parts: Cantus, Contratenor and Bassus, preceded by some other pieces headed Cantus collateralis, apparently a musical instruction in counterpoint in cipher. The versal letters, of which there are 25, are in burnished gold on a crimson and blue ground relieved by delicate white floriated work. On f. 2 are two figures: a king—Henry VII.?—holding a rose, the petals of which are marked with the letters TENOR; and a civilian in a furred gown,—doubtless the composer,—holding three keys in his left hand to which he points, and says:

Make age youre guyde now at youre neede  
By youth of treuth ye can not speede  
Off this Tenor I haue the kayes  
Who lyst to knowe ensue my wayes.

On a scroll held by the king are these lines:

Or ye any Armony make  
Off me ye shall youre noumbr take  
Dyapentes ye must haue three  
Than wyth this Rose ye shall agree.

## 14. Will. Forster's Virginal Book. 1624. Paper.

*Her Majesty the Queen.*

At the beginning of the manuscript is "A Table of the Lessons" included in it, signed, "31 Januarie, 1624. Will Forster." The volume contains 75 compositions, of which no less than 35 are by Byrd, and 26 anonymous. There are specimens of the Coranto, Grounde, Allmaine, Pauan, Quadran Pauan, Parludam, Galliard, Lachramie, &c. Popular music is represented by settings of "Lord Willobee's wellcome home," "Johnson's delighte," "Watkin's Ale," "The marchants dreame," &c. Amongst the more serious and scientific music of the time are arrangements of Parson's "Innomyne" and of nine Anthems by Ward.

(*Printed Books.*)

## JOHN ANIMUCIA.

1500-1571.

Joannis Animuciaie Magistri | Cappellae Sacrosanctae  
Basilicae Vaticanae | Missarum Liber | Primus.

Colophon (f. 108 v.): Cum gratia et Priuilegio. | (Printer's device with the motto: NVLLA EST VIA INVIA VIRTVTI) | ROMAE | Apud Haeredes Valerij et Aloysij | Doricorum Fratrum | Brixienarium.

ANNO DOMINI. M.D.LXVII.

Folio. 108 ff.; 12 staves of five lines to the full page, with running title on a scroll.

Dedicated to the Canons of the Vatican Basilica. The title-page, adorned with the papal keys and tiara, is enclosed within a border representing a variety of musical instruments, with Satyrs and Nymphs playing. The volume also contains a great number of ornamental capital letters, some adorned with the arms of the Cenci family; the largest of these measure 129 by 108 millimetres, the smallest 23 by 23.

*Alfred H. Littleton.* H. 422 m. B. 278 m. Bound by Zaehnsdorf.

WALTHER, 37. FÉTIS, I, 110.



WILLIAM BYRDE.

c. 1538-1623.

1. GRADVALIA, | AC | CANTIONES SA- | cræ, quinis, quaternis, trinisque | vocibus concinnatæ. | *LIB. PRIMVS.* | *Authore* Gulielmo Byrde, | *Organista* | *Regio, Anglo.* | *EDITIO* Secunda, priore emendatior. | *Dulcia defectâ modulatur carmina linguâ* | *Cantator Cygnus funeris ipse sui.* | *Martialis.* | -CONTRATENOR- | (Band of foliated ornament terminating in lions' heads.) | *LONDINI,* | *Excudebat H. L. Impensis RICARDI REDMERI,* | *Stellæ aureæ in D. Pauli Cæmeterio.* | 1610.

Quarto. 20 ff.; architectural head-piece to the title-page; storied and ornamental initial letters. Dedicated to Henry Howard, Earl of Northampton.

*Her Majesty the Queen.* H. 196 m. B. 146 m.

BURNEY, III, 84. HAWKINS, I, 467. FÉTIS, II, 136. BRUNET, I, 1433. GROVE, I, 287.

2. SVPERIVS. | *Liber primus* | SACRARVM CANTIO- | num Quinque vocum. | *Autore Guilielmo Byrd Organista* | *Regio, Anglo.* | (Band of ornament.) | *Excudebat Thomas Est ex assigna- | tione Guilielmi Byrd.* | *Cum priuilegio. Londini.* 25. Octob. 1589.

Quarto. 16 ff. Dedicatory epistle to Edward Somerset, Earl of Worcester.

*L. Rosenthal, Munich.* H. 206 m. B. 148 m.

BURNEY, III, 84. FÉTIS, II, 136. GROVE, I, 287.

VALENTINE COLER of Erfurt.

LIBER PRIMVS | CANTIONVM | SACRARVM, QVÆ VVL- | GO MOTECTÆ APPELLANTVR, TAM | VIVÆ VOCI, QVAM INSTRV-  
MENTIS, QVATERNIS, | QVI- | nis, senis, septenis, octonis & pluribus voci- | bus accommodatarum. | AVCTORE | VALENTINO COLERO ERPHOR- | *diano Illustrium Comi-*

tum à Schwartzzeburgk | Phonasco Sundershusano. |  
 CANTVS | Cum Gratia & Privileg. &c. | VRSELLIS. |  
 In officina Musica Cornelij Sutorij sumptibus Ioannis  
 Lu- | douici Bütschij Francofurt. | — | ANNO M.DC.IV.

Quarto. 72 pp.; ornamental capital letters.

Rev. J. C. Jackson. H. 188 m. B. 150 m.

FÉTIS, II, 333.

JOHN DALLA CROCE.

c. 1560–1609.

CANTVS. | MVSICA SACRA : | TO | Sixe Voyces. | *Composed*  
*in the Italian tongue* | BY | GIOVANNI CROCE. | *Newly*  
*Englished.* | (Cut: David harping.) | IN LONDON | PRINTED  
 BY THOMAS ESTE, | the assigne of William Barley.  
 1608.

Quarto. 12 ff.; ornamental initial letters. Sonnets by Francis Bembo.

*Her Majesty the Queen.* H. 211 m. B. 160 m.

FÉTIS, II, 394. GROVE, I, 419.

RICHARD DERING.

c. 1590–1658.

CANTICA SACRA | AD MELODIAM MADRIGALIVM | ELABORATA  
 SENIS VOCIBVS, | *Cum Basso Continuo ad Organum,*  
 AVCTORE | RICHARDO DIRINGO ANGLO, | IN FACVLTATE  
 MVSICAE BACALAVREO, | Venerabilium Monialium  
 Anglicarum Bruxellæ, in | Monasterio Beatissimæ  
 Virginis Mariæ | degentium Organista. | CANTVS. |  
 (Printer's device.) | ANTVERPLÆ | Apvd Petrum Phale-  
 sium | — | M.D.CXVIII.

Quarto. 12 ff.; ornamental initial letters. The above title

within an ornamental border. Dedicatory epistle to Lady Mary Percy, abbess of the convent.

*Her Majesty the Queen.* H. 211 m. B. 160 m.

BURNEY, III, 368. HAWKINS, II, 577. GROVE, I, 441, 1.

# SIXTUS DIETRICH of Augsburg.

T | MAGNIFICAT | OCTO TONORVM. | AVTORE XISTO THEO |  
DERICO. | Liber Primus.

Colophon : Argentorati, per Petrum Schæfferum, & Mathiam Apiarium. Anno .M.D.XXXV. Sexta die Martij.

Oblong quarto. 20 ff. ; sign. A<sup>6</sup>, B<sup>6</sup>, C<sup>8</sup> ; 4 staves of 5 lines to the full page. Dedicatory epistle to Simon Grynaeus.

*Alfred H. Littleton.* H. 122 m. B. 142 m. 20 additional ff. in MS. : Canticles, Antiphons and Psalms set to music.

WALTHER, 604. FÉTIS, III, 18.

# BONIFACE GRATIANI.

1609-1672.

MOTETTI | A DVE, TRE, | E Cinque Voci. | DI D·BONIFATIO  
GRATIANI | Maestro di Cappella nella Chiesa del | GIESV,  
e Seminario Romano. | LIBRO TERZO OPERA SETTIMA |  
(Arms of Cardinal Francis Barberini.) | IN ROMA, |  
Per Mauritio Balmonti. M.DC.LVIII. | — | *Con licenza  
de' Superiori.*

Quarto. 20 ff. ; the above title within an ornamental border ; ornamental initial letters. With dedicatory epistle to Cardinal F. Barberini. Fétis and Mendel are in error in stating that none of Gratiani's works were published during his lifetime.

*Her Majesty the Queen.* H. 211 m. B. 160 m.

# PETER JOANNELLI of Bergamo.

CANTVS. | NOVI THESAVRI | MVSICI | LIBER PRIMVS | QVO  
SELECTISSIME | Planeque nouæ, nec vnquam in lucem

æditæ | cantiones sacræ (quas vulgo moteta vo- | cant)  
 continentur octo, septem, sex, quinque | ac quatuor  
 vorum, a prestantissimis ac | huius ætatis, precipuis Sym-  
 phoniacis | compositæ, quæ in sacra Ecclesia catho-  
 lica, summis solemnibusque festiuitatibus, | canuntur,  
 ad omnis generis instrumenta | musica, accommodatæ :  
 Petri Ioannelli | Bergomensis de Gandino, summo  
 studio ac labore collectæ, eiusque | expensis impressæ.  
 Venetijs Apud Antonium Gardanum. 1568 | CVM  
 GRAT : ET PRIVIL : | Sac : Ro : Cæ : Ma : Et Ill :  
 Senatus Venet.

6 vols. quarto. The five first volumes containing the Cantus, Altus, Tenor, Bassus, and Quintus, have each 240 ff. ; the sixth, Sextus, only 126 ff. The title-page has an architectural border : the work is further adorned with the portrait of Ferdinand I., with the arms of Maximilian II., and with those of the archdukes Ferdinand and Charles, and of Peter Joannelli, as also with a number of ornamental versal letters.

*L. Rosenthal, Munich.* H. 247 m. B. 175 m. A presentation copy, preceded by a printed leaf with this dedication: MAGNIFICO | AC GENEROSO DOMINO | DOMINO IOHANNI HAVG- | WITZ, DE BIS-  
 CAVBITZ, | IN RATSCHITZ, SACRÆ CÆSARÆ | Maie : Consiliario,  
 nec non Morauie Camerario, &c. | Domino suo Gratioso, *Petrus Ioannellus* de | Gandino, officij ac obseruantie ergo | dono dedit.

WALTHER, 331. FÉTIS, IV, 442.

### JOHN HIEROME KAPSBERGER.

LIBRO PRIMO | Di Mottetti Passeggiati | à una Voce  
 Del Sig. | GIO. GIROLAMO | KAPSBERGER | NOBILE  
 Alemano. | Raccolto | DAL SIG<sup>r</sup> | FRANCESCO | DE  
 NOBILI | In Roma 1612. Con Priuilegio.

The above title on the central panel of an engraved title-page.

Folio. 12 ff. The music engraved on copper-plates. H. 270 m.  
 B. 190 m.

*Anderson's College, Glasgow.* H. 332 m. B. 225 m.

WALTHER, 335. FÉTIS, IV, 477.

JOHN KNOEFEL of Lauban.

DVLCISSIMÆ QVÆDAM | CANTIONES, NYMERO XXXII.  
QVINQVE, | SEX ET SEPTEM VOCVM, ITA FACTÆ, VT |  
tum humanæ voci, tum Musicis Instrumen- | tis aptæ  
esse possint, | AVTHORE | IOANNE KNEFELIO LAVBENSI, |  
ILLVSTRIS- | simi Principis ac Domini, Domini HENRICI,  
Ducis Silesiæ, Lignicen. | Brigen. & Goltbergen.  
Musici chori Magistro. | ALTVS | CVM GRATIA ET  
PRIVILEGIO CÆSAREÆ | Maie. ad annos sex. | NORIBERGÆ,  
| IN OFFICINA THEODORICI GERLATZENI. | M.D.LXXI.

Oblong quarto. 28 ff.; with ornamental capital letters.

*Rev. J. C. Jackson.*

WALTHER, 342. FÉTIS, v, 65.

PETER DE LA RUE.

Misse Petri de la Rue. | Beate virginis | Puer natus |  
Sexti. Uffa | Lomme arme | Nūqua fue pena maior.

Oblong quarto. 16 ff. in 2 quires with signatures Aaa<sup>8</sup> Bbb<sup>8</sup>; evidently therefore having formed part of a large collection of sacred music printed at Venice by Octavius Petrucci in 1503. Produced by two printings; apparently the notes and text first, and then the staves.

*W. H. Cummings.* H. 153 m. B. 219 m.

MENDEL, vi, 250.

DÉMOTZ DE LA SALLE.

16 -1741.

BREVIAIRE | ROMAIN NOTÉ | SELON | UN NOUVEAU  
SYSTÈME | DE CHANT, | Très-court, très-facile & très-  
sûr. | APPROUVÉ PAR MESSIEURS | de l'Académie Royale  
des Sciences, | & par les plus habiles Musiciens de |  
Paris. | *Par M \* \* \* Prêtre.* | Contenant l'Exercice

du Chrétien, un extrait | des Rubriques, des Cérémonies  
& du Rituel, | la Methode pour apprendre ce nouveau  
Système, le Pseautier, l'Antiphonier, le | Processional,  
les Messes de toute l'année, | & les plus belles & plus  
curieuses pieces de | Chant. | A PARIS, | Chez GABRIEL-  
FRANÇOIS QUILLAU | Fils, Imp. Jur. Lib. de l'Uni-  
versité, | rue Galande, à l'Annonciation. | – | M.DCC.  
XXVII.

Duodecimo. 22 ff., 1476 and xxx pp. ; with portrait of J. B. J. Languet de Gercy, curé of S. Sulpice, Paris, to whom the volume is dedicated.

*Charles Walker.* H. 148 m. B. 82 m. This copy belonged to the author, who was parish priest of Virieu le Grand.

FÉTIS, II, 466.

#### ROLAND DE LATTRE.

1520–1594.

CANTVS | MISSÆ ORLANDI LASSI | CVM QVINQVE, ET  
SEX VOCIBVS | CANENDE, NVPPERIME IMPRESSE. |(Printer's  
device.) | Venetijs Apud Angelum Gardanum. | M.D.  
LXXXXI.

Quarto. 64 pp. ; ornamental versal letters.

*Her Majesty the Queen.* H. 206 m.

#### PETER PHILIPPS.

c. 1560–1630.

- I. CANTIONES | SACRAE, | PRO PRÆCIPVIS FESTIS | TOTIVS  
ANNI | Et Communi Sanctorum | QVINIS VOCIBVS,  
AVTORE R. D. | PETRO PHILIPPI ANGLO, | CANONICO  
SOIGNIENSI | *Et Serenissimorum ALBERTI ET ISABELLE  
Archiducum | Austriae, Ducum Burgundiae, Brabantiae  
etc. & Bel- | gicarum Prouinciarum Principum*

ORGANISTA CONCINNATÆ. | ALTVS. | (Cut: the Blessed Virgin and Child. H. 42 m. B. 42 m.) | ANTVERPIÆ | Ex Typographia Petri Phalesij ad insigne | DAVIDIS REGIS |—| M.D.CXII.

Quarto. 40 ff.; ornamental versal letters; dedication to Our Lady of Montaigu.

*Her Majesty the Queen.* H. 196 m. B. 146 m.

WALTHER, 477. HAWKINS, I, 483. FÉTIS, VII, 39. GROVE, II, 705.

2. PARADISVS | SACRIS CANTIONIBVS | CONSITVS, | VNA, DVABVS ET TRIBVS | VOCIBVS DECANTANDIS. | *Cum Basso Generali ad Organum.* | AVCTORE R. D. | PETRO PHILIPPI ANGLO, | ECCLESIAE COLLEGIATÆ S. VIN- | CENTII SONEGIENSIS CANONICO, | Et Serenissimorum ALBERTI ET ISABELLÆ | Archiducum Austriæ &c. Organista. | *Nunc primum in lucem editus.* | PRIMA PARS. | (Printer's device.) | ANTVERPIÆ, | APUD PETRVM PHALESIVM | ad insigne Daudis Regis |—| M.D.CXXVIII.

Quarto. 56 ff.; with dedicatory epistle to Francis de Rie, archbishop of Cæsarea, dean of Besançon, almoner and chaplain of the archduchess, dated from Brussels, 31 March, 1628.

*Her Majesty the Queen.* H. 211 m. B. 160 m.

GROVE, II, 705.

JOHN ANTONY RIGATTI.

16..—1649.

PRIMO Soprano | MOTTETI | A DVE E TRE VOCI | CON VNA MESSA BREVE NEL FINE | DI GIO ANTONIO RIGATTI | DEDICATI | AL Molto Illustre Et Reuerendissimo Signor | FRA BERNARDO VITTE | PROTHONOTARIO APOSTOLICO | ADMINISTRATORE DELLA CHIESA PRIORALE | DI SAN GIO : GEROSOLIMITANO | IN PRAGA. | CON PRIVILEGIO |

(Printer's device.) | IN VENETIA, | ——— | Appresso  
Alessandro Vincenti. M DC XXXXVII.

Quarto. 56 pp.; ornamental initials.

*Her Majesty the Queen.* H. 206 m.

### GALEAZZO SABBATINI.

CANTVS | SACRÆ LAVDES | MVSICIS CONCENTIBVS  
| A GALEATIO SABBATINO | CONTEXTAE, | DVABVS, TRIBVS,  
QVATERNIS | QVINISQVE VOCIBVS | Concinnendæ. | Vna |  
Cum Bassus Continuus pro Organo. | ILL<sup>mo</sup>. AC R<sup>mo</sup>. D.D.  
MALATESTAE BALEONO | PISAVRENSIVM EPISCOPO. BETVNÆ  
ETC. DOMINO | DICATÆ | OPVS TERTIVM | LIBER PRIMVS |  
SVPERIORVM PERMISSV. | (Arms : a fess, surmounted  
by a cardinal's hat.) | VENETHIS. Apud Alexandrum  
Vincentium. 1626.


Quarto. 16 ff.; ornamental initials.

*Her Majesty the Queen.* H. 206 m.

### FRANCIS SALE.

MISSARVM | SOLENNIORVM, TAM SANCTO- | rum quàm  
Festorum | OFFICIA LABENTIS ANNI, IN CA | tholicæ  
Ecclesiæ vsum, harmonicè contra punctum ac  
suauiissimè concinnata, sicque antea in lucem non  
ædita. | SERENISSIMÆ REGINAE MAGDALENÆ | chori  
Halæ ad Aenum Magistro FRANCISCO SALE Authore  
PRIMVS TOMVS. | Anno M.D.LXXXIX.

Folio. 198 ff.; with signatures +<sup>4</sup> A<sup>4</sup>-Z<sup>4</sup> a<sup>4</sup>-z<sup>4</sup> aa<sup>4</sup> bb<sup>4</sup> cc<sup>2</sup>.

The above title within an architectural frame adorned with the arms of the Pope, the Emperor, the kings of Spain and France, the archdukes of Austria, and the duke and duchess of Bavaria, signed  and headed PATROCINIVM MVSICES.

Dedicatory epistle to Wolfgang Theodore, archbishop of Salzburg.



*Sir F. A. Gore Ouseley, Bart.* H. 455 m. B. 340 m. Stamped pigskin with brass corners, knops, and clasps.

WALTHER, 538. FÉTIS, VII, 377.

# LOUIS SENFL of Augst.

c. 1490-1556.

LIBER SELECTARVM | CANTIONVM QVAS | VVLGO MVTETAS  
| APPELLANT SEX | QVINQVE ET | QVATVOR | VOCVM.

Folio. 272 ff.; sign, A<sup>8</sup>-L<sup>18</sup>; musical notation on 5 line staves, 8 to the full page. On the verso of the title are the arms of Cardinal Matthew Lang, archbishop of Salzburg; 1 and 4, per pale, 1 a lion rampant, 2 a fess; 2 and 3 a demiated rose impaling a demiated fleur de lys ensigned with a crosier and cardinal's hat. The volume is dedicated to the Cardinal by Dr. Sigismund Grimm and Mark Wirsung of Augsburg. From this dedication and from an afterword (f. 271 v.) by Conrad Peutinger of Augsburg, dated 28 October, 1520, we learn that the volume was edited by Louis Senfl, and printed by Grimm and Wirsung, at whose cost it was produced. On f. 272 is a Canon by Senfl: *Salve sancta parens dulcis amor meus*, within an ornamental border, at the foot of which are satyrs, two shields with the arms of Grimm and Wirsung, and the date 1520.

*Alfred H. Littleton.* H. 432 m. B. 280 m.

ZAPF, LVIII, LXIII, and 79. (PANZER, VI, 159, 188.) FÉTIS, VIII, 15. EITNER, 14. *Caecilia*, 25, 277. MENDEL, IX, 217. GROVE, III, 463.

# MICHAEL VAROTI.

CANTVS. | REVERENDI | D. MICHAELIS | VAROTI | CATHE-  
DRALIS ECCLESIAE | NOVARIENSIS CANONICI | PSALMODIA  
VESPERTINA | IN DIALOGO | Octonis vocibus, alternatis  
Choris | decantanda. | *PRIMVS CHORVS* | (Printer's de-  
vice.) | MEDIOLANI, |—| Apud hæredes Francisci, &  
Simonis Tini. 1594.

Quarto. 12 ff.; the title within an ornamental border. Dedication to the canons of Novara.

*Her Majesty the Queen.* H. 206 m.

## PETER VINCI of Nicozia.

c. 1540-1584.

CANTVS | PETRI VINCII SICVLI | NICOSIENSIS | CAPELLÆ  
 S. MARIE MAIORIS | BERGOMI MAGISTRI | *Missarum cum*  
*quinque sex, & octo, vocibus.* | Liber Primus. |  
 (Printer's device.) | VENETIIS. | — | APVD HAEREDEM  
 HIERONYMI SCOTI. | M D L XXV.

Quarto. 24 pp. Ornamental versal letters. Dedicatory  
 epistle to Antonello Arcimboldi, protonotary apostolic and senator  
 of Milan.

*Her Majesty the Queen.* H. 206 m.

FÉTIS, VIII, 356.

PSALMORUM SE- | LECTORVM A PRÆSTANTISSI- | MIS  
 HVIVS NOSTRI TEMPORIS IN ARTE MV- | SICA ARTIFICIBVS  
 IN HARMONIAS QVATVOR, | QVINQVE, ET SEX VOCVM  
 REDACTORVM | TOMVS PRIMVS. | QVI CVM FERE, VT  
 RELIQVI | tres, novos, & hactenus in publico non  
 conspectos | *uel auditos Psalmos contineat, Recens*  
*natus recte dici potest.* | (A cartellino dated 1546,  
 inscribed TENOR.) | Noribergæ, ex officina Ioannis  
 Montani, & Vlrici Neuberi. | Anno salutiferi Christi  
 Iesu partus M.D LIII.

Oblong quarto. 66 ff.; signatures a<sup>6</sup> b<sup>4</sup>-q<sup>4</sup>; ornamental initial  
 letters. The title of the Tenor part only in red and black; the  
 other parts are headed: Discantus, Altus, Bassus tomi primi.  
 Dedicatory epistle by Montanus to Clement, abbot of Brunbach,  
 dated 11 August, 1553.

TOMVS SECVNDVS | PSALMORVM SELECTORVM, QVATVOR ET  
 PLVRIVM VOCVM. | (TENOR) | Noribergæ, in officina Ioannis  
 Montani, | & Vlrici Neuberi. Anno salutis | M.D. LIII.

66 ff.; signatures a<sup>4</sup>-q<sup>4</sup> r<sup>2</sup> with a cut of the Transfiguration.

TOMVS TERTIVS | PSALMORVM SELECTORVM, etc. as above. 76 ff.:  
 sign. a<sup>4</sup>-t<sup>4</sup>.

TOMVS QVARTVS | PSALMORVM SELECTORVM, etc. as above. 82 ff.:  
 sign. a<sup>4</sup>-u<sup>4</sup> x<sup>2</sup>.

*L. Rosenthal, Munich.* H. 134 m. B. 187 m. Original stamped leather binding.

EITNER, 127 and 136.

SVPERIVS | CANTIONES, QVAE AB | ARGVMENTO SACRAE  
VOCANTVR, | QVINQVEET SEX PARTIVM, AVTORIBVS | Thoma  
Tallisio et Guilielmo Birdo Anglis, Serenis- | simæ  
Regineæ Maiestati à priuato Sacello ge- | nerosis, &  
Organistis. | CVM PRIVILEGIO. | Excudebat Thomas  
Vautrollerius typographus Lon- | dinensis in claustro  
vulgo Blackfriers | commorans, 1575.

Oblong quarto. 32 ff.; with engraved title-page.

*Her Majesty the Queen.* H. 150 m. B. 210 m.

FÉTIS, II, 135. GROVE, I, 286.

CANTO | DEL PRIMO CHORO. | DI M. GIOVANNI PIERLVIGI |  
DA PALESTINA | VNA MESSA A OTTO VOCI SOPRA IL SVO |  
CONFITEBOR A DVE CORI. | ET DI M BARTHOLOMEO LO  
ROI | MAESTRO DI CAPELLA DEL VICERE DI NAPOLI | vna  
Messa a quattro Sopra Panis quem ego dabo tibi, de  
Lupo. | *Nouamente poste in luce.* | (Printer's device.) |  
IN VINEGIA. Appresso l'Herede di Girolamo Scotto. |  
M D LXXXV.

Quarto. 20 pp.; ornamental initial letters. Dedicated to the Lady Leonora Cibo of the Convent of the Murate at Florence, by John Becci, canon of Fiesole.

*Her Majesty the Queen.* H. 206 m.

CANTVS | MISSAE DOMINICALES | QVINIS VOCIBVS | DIVER-  
SORVM AVCTORVM. | A F. IVLIO PELLINIO CARMEL. MANT. |  
COLLECTAE. | (Arms.) | MEDIOLANI, | *Ex Typographia*  
*Michaelis Tini, Ad signum Famae.* | — | M.D.LXXXXII.

Quarto. 24 ff.; ornamental versal letters. Dedicatory epistle to Alphonsus II, duke of Ferrara.

*Her Majesty the Queen.* H. 206 m.

FLORILEGIUM | SACRARVM | CANTIONVM | QVINQVE  
 VOCVM | *Pro diebus Dominicis & Festis | totius Anni.* |  
 E CELEBERRIMIS NOSTRI | TEMPORIS MVSICIS, | *Quorum*  
*nomina habentur in Indice.* | ALTVS. | (Printer's device.)  
 | ANTVERPIÆ | Ex Typographia Petri Phalesij | ad  
 insigne Daudis Regis. | — | M. DCIX. | CVM PRIVILEGIO.

Quarto. 48 ff.; ornamental versal letters. The title enclosed within an ornamental frame. Dedicatory preface to Arnold von Machelen, canon of the Cathedral of S Donatian and archdeacon of Bruges, dated from Antwerp, 3rd July, 1609.

*Her Majesty the Queen.* H. 196 m. B. 146 m.

CANTO I. | SCELTA DI MOTETTI | De diuersi Eccellen-  
 tissimi Autori | *A due, tre, quattro, e cinque voci,* | Da  
 potersi cantare in diuerse Feste dell' Anno, si per  
 Monache, come anco per voci ordinarie. | RACCOLTI  
 DA GIOVANNI POGGIOLI. | (Arms of Paul Caccia, lord  
 of Poggio Sommavilla, to whom this volume is dedi-  
 cated: on a fess, a dog courant, in chief 3 fleurs de  
 lys.) | IN ROMA, Per Lodouico Grignani 1647. *Con*  
*licenza de' Superiori.* | — | Ad Istanza di Antonio  
 Poggioli all' Insegna del Martello in Parione.

Quarto. 48 pp.; ornamental initials.

*Her Majesty the Queen.* H. 206 m.

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Ejn hubsch new Gesang | buch darinnen begrieffen  
 die Kirchen or- | dnug / vnnd geseng / die zür Lants  
 Kron / vnnd | Fulneck inn Behem, von der Christly-  
 chen Bru- | derschafft den Piccarden / die biszhero  
 fur vnchris- | ten / vnd Ketzer gehalten / gebraucht  
 vnnd teglich | Gott zü ehren gesungen Werden.

Colophon: ☿ Gedruckt zü Vlm bey Hans Varnier. | An. M.D.  
 xxxviiij.

Oblong quarto. 4, cxiiij and 6 ff. ; 22 long lines to the full page ; with ornamental initial letters to the hymns, and with Varnier's device on the title-page ; the title only in red and black ; the musical notation on a staff of five lines, five to the full page. Signatures : a<sup>4</sup>-z<sup>4</sup>, A<sup>4</sup>-G<sup>4</sup>.

This is the first printed Protestant Hymn-book known. The hymns are set to the melodies of old Catholic Sequences and Hymns, *e.g.*, Veni Redemptor gentium ; Ave hierarchia caelestis et pia ; Dies est laetitiae ; Kyrie Fons bonitatis ; Grates nunc omnes, &c.

*Anderson's College, Glasgow.* H. 135 m. B. 184 m. Wants f. xlv. This volume belonged to Sebastian Bach, whose son Charles gave it to Doctor Burney in 1772. It subsequently belonged to Mr. J. Stafford Smith and to the Rev. W. H. Havergal.

There is another copy—imperfect—of this edition in the Royal Library, Berlin.

BURNEY, III, 31.

- Souter Liedekens | Ghemaect ter eeren Gods / op alle die | Psalmen van Daud : tot stichtin | ghe / ende een gheestelike ver | makinghe van allen | Christen menschen. | (Cut : David seated, playing the harp.) | ¶ Gheprent Thantwerpen / op die Lombaerden veste / teghen | die Gulden hant ouer / By mi Symon Cock. Anno | M. CCCCC. ende XL. den. xij. in Junio. | Cum Gratia et Priuilegio.

Octavo. 4 and Clxxxij ff., in red and black. The Psalms are here set to popular airs such as : Een ridder ende een meysken ionc ; Vrou Venus ghi zijt so schoonen wijf ; Die Bruyt en wou niet te bedde ; Nu hoort na mi ghi Venus kinderen.

*Her Majesty the Queen.* H. 159 m. B. 102 m. Original binding with roll-produced bands of ornament.

VOGT, 558.

- ¶ The booke of Common praier noted. | 1550.

Colophon, beneath the printer's device : IMPRINTED BY RICHARD | GRAFTON PRINTER TO THE | KINGES MAIESTIE. | 1550. | *Cum priuilegio ad imprimendum solum.*

By John Merbecke, organist, Windsor.

Quarto. 68ff., with musical notation on a staff of four red lines storied and ornamental initial letters. The title within an architectural frame, having Grafton's device on the base. Signatures: A<sup>3</sup> B<sup>4</sup>-R<sup>4</sup> S<sup>2</sup>.

*The Bodleian Library, Oxford.* H. 194 m. B. 142 m.

FÉTIS, v, 439. GROVE, II, 312.

DESSUS. | PSEAVMES | EN VERS MEZVREZ | MIS EN  
MVSIQUE, | A 2. 3. 4. 5. 6. 7. & 8. parties. | Par  
CLAUDE LE IEVNE, natif de Valentienne, Compositeur  
de la Musique de la chambre du Roy. | A PARIS,  
Par PIERRE BALLARD, Imprimeur en Musique du  
Roy. |—| 1606 | AVEC PRIVILEGE DE SA MAIESTÉ.

Oblong quarto. 40 ff.; with portrait of Claude le Jeune, 1598, ornamental head-pieces and initial letters. The title within an engraved border. The volume is dedicated by Cecilia le Jeune to M. Odet de la Noue.

*Her Majesty the Queen.* H. 162 m. B. 210 m.

HAWKINS, II, 354. GROVE, II, 118, 2.

Marcellini Verardi Cæsenatis Elegia. Impressum  
Romæ per Magistrum Eucha | rium Silber : alias  
Franck : Anno Domini | M.CCCC.XCIII. Die uero.  
VII. Martii.

Quarto. 8ff.; 26 long lines to the full page; without running title, signatures, foliation, or catch-words. The two last pages are occupied by an Italian song, the notation on a staff of five lines printed from blocks.

These poems were published together with a drama by Charles Verard, Marcellinus's uncle, entitled: *Historia Baetica, seu de expugnatione Granatae a Ferdinando Hispaniarum rege*, represented at Rome on the twenty-first of April, 1492.

*Alfred H. Littleton.* H. 204 m. B. 145 m.

BRUNET, v, 1128.

VARIA CARMI- | NVM GENERA, QVIBVS TVM | *Horatius,*  
*tum alij egregij Poëtæ, Græci & Latini, ueteres &*  
*recentiores, | sacri & prophani usi sunt, suauissimis*

*harmonijs composita, authore* | LVDOVICO SENFLIO  
HELVETIO, *Illustrissi-| mi Boiorum principis Guilielmi*  
*etc. | Musico primario. | CANTVS SECVN | dus Tenorem*  
*agens.*

Colophon: Norimbergæ apud Hieronymum Formschneider |  
Anno. M.D.XXXIIII.

Oblong quarto. 40ff. MEDIA VOX. 32ff. BASSA VOX. 32ff.  
CANTVS SECVNDVS. 32ff.

*Anderson's College, Glasgow.* H.97 m. B.144 m.

BRUNET, v. 289. MENDEL, ix, 216. GROVE, III, 463.

BASSVS. | Songs of sundrie natures, some of | grautie,  
and others of myrth, fit for all compa- | nies and  
*voyces. Lately made and composed in- | to Musick of*  
*3. 4. 5. and 6. parts : and pub- | lished for the delight*  
*of all such as take | pleasure in the exercise of | that*  
*Art. | By William Byrd, one of the Gentlemen | of*  
*the Queenes Maiesties honorable | Chappell. | (A tail-*  
*piece between two bands of ornament with the royal*  
*arms and crowned Rose.) | Imprinted at London by*  
*Thomas | Este, the assigne of William Byrd, and are*  
*to bee | sold at the house of the sayd T. Este, beeing*  
*in | Aldersgate streete, at the signe of the | blacke*  
*Horse. 1589. | Cum priuilegio Regiæ Maiestatis.*

Quarto. 30ff.; with storied and ornamental initial letters.  
Dedicatory epistle to Sir Henry Garye, Baron of Hunsdon.

*Rev. J. C. Jackson.*

FÉTIS, II, 135. GROVE, I, 287.

THE | CITTHARN | SCHOOLE | BY | ANTONY HOLBORNE |  
Gentleman, and seruant to her most | excellent  
Maiestie. | *Hereunto are added sixe short AERS |*  
*Neapolitan like to three voyces, with- | out the*  
*Instrument : done by his bro- | ther WILLIAM HOLBORNE.*  
| (Printer's device.) | AT LONDON | Printed by *Peter*  
*Short*, dwelling on | Breadstreet hill at the signe of |  
the Starre 1597.

Quarto. 68ff. ; with the printer's device at the end. Dedicated to the Rt. Hon. Thomas Lord Burgh, baron Gainsburghe, lord governor of Breill and the forts of Clayburgh and Mewennowt in the countie of Holland, in the Low Countries.

*The Royal College of Music, Kensington Gore.*

LE MVSICHE | DI IACOPO PERI | NOBIL FIORENTINO  
Sopra l'Euridice | DEL SIG. OTTAVIO RINVCINI  
Rappresentate Nello Sponsalizio | della Cristianissima  
| MARIA MEDICI | REGINA DI FRANCLIA | E DI NAVARRA |  
(Arms: France impaling Medici.) | IN FIORENZA |  
APPRESSO GIORGIO MARESCOTTI | MDC.

Folio. 29 ff. On the last is the printer's device, and beneath it: IN FIORENZA | NELLA STAMPERIA DEL MARESCOTTI. | MDC.

*Count P. de Resse.*

BRUNET, IV, 1311.

DESSVS. | LE PRINTEMPS | DE CLAVD. LE IEVNE, | NATIF  
DE VALENTIENNE, | Compositeur de la Musique de la  
chambre du Roy. | A DEVX. 3. 4. 5. 6. 7. et 8. PARTIES.  
| A PARIS. | Par la Veufue R. BALLARD, & son Fils  
PIERRE BALLARD | Imprimeur en Musique du Roy,  
demeurans rue S. Iehan | de Beauuais à l'Enseigne du  
mont Parnasse | M.DCIII. |—| Auec priuilege de sa  
Majesté.

Oblong quarto. 42ff. The title within an engraved frame  
Portrait of Claude le Jeune. Dedicatory epistle by Cecilia le  
Jeune to King James I.

*Her Majesty the Queen.* H. 162 m. B. 210 m.

HAWKINS, II, 534. FÉTIS, V, 262. BRUNET, III, 953. MENDEL, VI,  
289. GROVE, II, 118.

DESSVS. | OCTONAIRES | DE LA VANITE, ET INCON- | STANCE  
DV MONDE. | Mis en Musique à 3. & à 4. parties | Par  
CLAVDE LE IEVNE, natif de Valentienne, Compositeur |



de la Musique de la chambre du Roy. | A PARIS, | Par  
PIERRE BALLARD, Imprimeur en Musique du Roy, de-  
meurant rue S. Iean de Beauuais, a l'enseigne du  
mont Parnasse. |—| 1606. | AVEC PRIVILEGE DE SA  
MAIESTÉ.

Oblong quarto. 26 ff. The title in an engraved frame; the  
printer's device on the last page. Dedicatory epistle to M.  
Constans, governor of the island and castle of Marans.

*Her Majesty the Queen.* H. 162 m. B. 210 m.

HAWKINS, II, 534. BRUNET, III, 953. GROVE, II, 119, 2.

MVSICKE | OF | SVNDRIE | *KINDES*, | Set forth in two  
Bookes. | *THE FIRST WHEREOF ARE*, | *Aries for 4. Voices*  
*to the Lute, Orphorion*, | or Basse-Viol, with a Dia-  
logue for two | Voices, and two Basse-Viols in parts, |  
tunde the Lute way. | *THE SECOND ARE* | *Pauens*,  
*Galiards, Almaines, Toies*, | ligges, Thumpes and  
such like, for two | Basse-Viols, the Lieraway, so  
made as the | *greatest number may serue to play alone*,  
*very* | easie to be performde. | Composed by THOMAS  
FORD. | Imprinted at London by IOHN WINDET at the  
Assignes | of WILLIAM BARLEY and are to be sold by  
IOHN BROVVNE | in Saint Dunstons churchyard in  
Fleetstreet 1607.

Folio. 24 ff. The above title within an architectural frame, adorned  
with six figures of Justice, Prudence, &c. Ornamental borders,  
head and tail-pieces, and initial letters. Dedications to Sir Richard  
Weston, Knight, and Sir Richard Tichborne. Extremely rare.

*Anderson's College, Glasgow.* H. 373 m. B. 225 m.

HAWKINS, II, 570. FÉTIS, III, 291. GROVE, I, 540.

PARTHENIA | or | THE MAYDENHEAD | of the first  
musicke that | *euer was printed for the VIRGINALLS*  
COMPOSED | *By three famous Masters: William Byrd,*  
*Dr. Iohn Bull, & Orlando Gibbons,* | *Gentilmen of*

*his Ma<sup>ties</sup> most Illustrious Chappell. | Dedicated to  
all the Maisters and Louers of Musick | Ingraue | by  
William Hole. | for | DORETHIE EUANS. | Cum |  
Priuilegio. | (Figure of a young lady seated playing  
on the virginals.) | Printed at LONDON by G : Lowe,  
and are to be sould | at his howse in Loathberry.*

The above title engraved on a plate (H. 245 m. B. 150 m.) is followed by 21 pieces all on six-line staves, and engraved on copper plates, being the first musical work thus produced in England. Commendatory verses by "Mr. Hugh Holland on his worthy frend W. H. and his Triumuiri of Musicke" and others by "Mr. Geo. Chapman in worthye loue of this new worck, and the most Autenticall Authours" are prefixed.

*Her Majesty the Queen.* H. 300 m. B. 190 m.

BURNEY, III, 91. HAWKINS, I, 468. GROVE, II, 653. *Musical Times*, 1877, 524.

CHOIX | DE CHANSONS | *MISES EN MUSIQUE* | PAR M. DE  
LA BORDE, | Premier Valet-de-Chambre ordinaire du  
Roi, | Gouverneur du Louvre. | *ORNÉES D'ESTAMPES* | PAR  
J. M. MOREAU, | DÉDIÉES A MADAME LA DAUPHINE. | A  
PARIS | Chez DE LORMEL, Imprimeur de l'Académie  
Royale | de Musique. 1773.

Oct. 4 vols. Portrait of J. B. de La Borde engraved by L. T. Mesquelier after Denon. The other plates of vol. 1 are by J. M. Moreau le Jeune; those in vols. 2, 3 and 4 by Masquelier after Le Bouteux and Le Barbier. The music and text engraved by Moria and Vendôme.

*Her Majesty the Queen.* H. 240 m. B. 160 m. Bound in red morocco tooled.

BRUNET, III, 712.

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